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LOUIS XV

Painting in oils by J. B. Van Loo

CATALOGUE OF PICTURES

Including

PAINTINGS, DRAWINGS AND PRINTS

in the

PUBLIC ARCHIVES OF CANADA

WITH AN INTRODUCTION AND NOTES

By

JAMES F. KENNEY, M.A., F.R. HIST. S.

CHIEF OF
EDITING AND RESEARCH DIVISION

PART I.

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UNDER THE DIRECTION OF THE KEEPER
OF THE RECORDS

OTTAWA

THE MORTIMER COMPANY LIMITED
OTTAWA
1925

CATALOGUE DES GRAVURES

Comprenant

LES TABLEAUX, DESSINS ET ESTAMPES

Conservés aux

ARCHIVES PUBLIQUES DU CANADA

AVEC INTRODUCTION ET NOTES

Par

JAMES F. KENNEY, M.A.,
DE LA SOCIÉTÉ ROYALE D'HISTOIRE

CHEF DE LA SECTION
DE PUBLICATION ET DE RECHERCHE

PREMIERE PARTIE

PUBLIÉ SOUS L'AUTORITÉ DU SECRÉTAIRE D'ÉTAT
ET LA DIRECTION DU CONSERVATEUR
DES ARCHIVES

OTTAWA

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PREFACE

EVERY student of Canadian history will feel a keen interest in the publication of a work the object of which is to describe the Canadian pictorial material assembled in one place which may be drawn upon for illustrative purposes. One chief difficulty in appreciating much of our earlier story is the difference in the appearance of the country then and now. We are so accustomed to Canada as we see it now, and as we move in it, that we are hardly conscious of the fact that what are to us to-day thriving cities and familiar scenes, formed, only a few years ago, part of a vast wilderness untrodden by the foot of the white man. It is here that illustrations associated with the beginnings and the advance of our civilization prove such valuable aids, since they permit one to obtain a connected and systematized view of our development.

Twenty years is not a long space of time in which to make a pictorial collection, and that of the Public Archives is necessarily incomplete. It is, however, sufficiently extensive and representative to be of practical use to the literary workers of this country.

The mere enumeration of the titles of the items in the collection would serve a useful purpose, but one may hope that these clear, scientific, and scholarly volumes will remain authoritative and respected. This is the first attempt that has been made to publish a scientific catalogue of Canadian prints, and, although it is confined to the items in the Public Archives of Canada, it will serve as a guide to future collectors. When I decided some years ago to publish a catalogue, I did not fully realize the amount of work it would involve. Watching its progress I was tempted to adopt some simpler form. But in its present form there can be no regret. It is a work of permanent value to a steadily increasing body of men and women who are determined to make known the history of this country and who will welcome the knowledge which its pages reveal.

To Mr. Kenney my thanks are due for the zeal with which he has carried out the difficult task entrusted to him, and more especially for the excellent scholarship so plainly manifest in his work.

A. G. DOUGHTY.

OTTAWA, November, 25, 1925.

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PRÉFACE

CEUX qui étudient l'histoire canadienne ne manqueront pas de vivement s'intéresser au présent ouvrage, car il a pour but de décrire la collection de tableaux et de portraits d'une institution où tout chercheur d'illustrations peut les utiliser. La différence d'aspect qui existe entre le Canada d'autrefois et le Canada d'aujourd'hui constitue l'un des principaux obstacles à la pleine intelligence de la période de début de notre histoire. Nous sommes tellement familiers avec le Canada que nous voyons et que nous parcourons, que nous nous rendons à peine compte du fait que les lieux où se trouvent aujourd'hui des villes prospères et des endroits connus formaient—il y a quelques années à peine—partie d'une immense et sauvage solitude que n'avait pas encore foulée le pied des blancs. On comprend mieux alors l'utilité des illustrations qui reconstituent les commencements et les diverses phases de notre civilisation: ces documents rendent possible une connaissance synthétique et ininterrompue de notre essor.

Vingt années! Voilà un laps de temps peu considérable pour réunir une collection de tableaux et portraits. Aussi bien celle des archives publiques est nécessairement incomplète. Elle est cependant suffisamment variée et représentative pour offrir des renseignements pratiques aux littérateurs du pays.

La simple énumération des titres des différents objets de cette collection rendrait déjà d'utiles services; il est toutefois permis d'espérer que cet ouvrage clair, méthodique et savant fasse autorité et qu'il suscite l'estime des connaisseurs. Il marque la première tentative de publier un catalogue scientifique de gravures canadiennes. Quoiqu'il ne fasse mention que des objets déposés dans l'édifice des archives publiques du Canada, il pourra servir de modèle aux futurs collectionneurs. Il y a quelques années, quand je pris la résolution de publier un catalogue, je ne me rendis pas compte de la somme de travail que comportait un tel ouvrage; et lorsque je constatai les dimensions que prenait ce catalogue je faillis adopter une disposition plus simple. Toutefois le plan définitif de ce travail ne devrait susciter aucun regret. Ce livre constituera une source inépuisable de renseignements pour un nombre grandissant d'hommes et de femmes résolus à vulgariser l'histoire de leur pays et heureux d'accueillir avec bienveillance ce livre si plein de connaissances.

M. Kenney mérite mes remerciements pour le zèle dont il a fait preuve en menant à bien la difficile entreprise que je lui avais confiée. Il convient surtout de le féliciter de la profonde érudition que son travail révèle.

A. G. DOUGHTY

OTTAWA, ce 25 novembre, 1925.

ADMIRAL SAUNDERS
Painting in oils by R. Brompton

INTRODUCTION

THE Public Archives of Canada, in the terms of the Act under which they are administered, "consist of all such public records, documents and other historical material of every kind, nature and description as, under the provisions of this Act, or under the authority of any order in council made by virtue thereof, are placed under the care, custody and control of the Dominion Archivist."[1] Provision is further made that the Dominion Archivist, who now bears the title of Keeper of the Records, "may acquire for the Public Archives all such original records, documents and other material as he deems necessary or desirable to secure therefor, or he may acquire copies thereof, and all such originals or copies so acquired shall form part of the Public Archives."

The Public Archives (*i.e.*, the department of the Federal government service so designated) is, therefore, not only a depository for the older governmental records, but also a national department of history, where are preserved sources of every kind having value for the study of the history of Canada.

Not least important among such historical sources available in the Public Archives is the collection of pictures. There are some 1500 framed pictures on view in the department, and about 6,000 unframed separate pictures; if to these are added prints mounted in scrap-books, and book-illustrations possessing historical value, the whole collection will amount to more than 25,000 items. This does not include the very extensive collection of photographs, prints and posters relating to the Great War, which form part of the war museum. In character the pictures range from oil paintings, some of very great artistic as well as historical importance, through water-colour and wash drawings to pen-and-ink and pencil sketches, and from rare and beautiful engravings and etchings to modern photographs and photo-process prints of many varieties. In date they go back to Ramusio's view and plan of Hochelaga, first published in 1556 but here appearing in the edition of 1565. There are, of course, many earlier prints and drawings which are to be found in the collection in facsimile or other reproductions of later date. A considerable number of prints and a few paintings belong to the era of French rule, but the great bulk of the pictures are of the period since the surrender of Canada in 1760.

The Public Archives office was created in 1872, but it was not until after the appointment of the present Keeper of the Records in 1904,

[1] 2 Geo. V, chap. 4.

and, indeed, not until after the occupation, in 1906, of what is now the older wing of the Archives building, that the collection of historical pictures was begun. At that time the pictorial records in the Archives consisted only of the illustrations in the books in the library and of a a very small number of drawings and photographs mounted in portfolios in the same division. In 1906 the Minister in charge of the Archives Branch, as it then was, became convinced, partly as a result of the acquisition by private persons of a large number of very valuable Canadian historical pictures, that it was the duty of the government to obtain and preserve such documents. Consequently authorization was then for the first time given to the Dominion Archivist to expend money for the purchase of paintings, drawings and prints. As a result, the collection now in the department has been gathered between that date and the present. The great majority of the pictures have been obtained by purchase; a small number are copies made by agents of the department from originals preserved elsewhere; and a few—but among them some of the most valuable—are gifts made to the people of Canada through the Public Archives. Of the number of such generous benefactors of the nation are the Duke of Westminster, the Marchioness of Aberdeen and Temair, Earl Bathurst, the Earl of Durham, the late Earl of Minto and Lady Minto, the late Earl Grey, Viscount Rothermere, the late Viscountess Wolseley, Lord Lovat, Lord Beaverbrook, Sir Leicester Harmsworth, the late Sir James Stuart, the estate of the late Sir Richard Scott, the Hon. Charles Murphy, Mrs. Marslin, and many other persons whose names will be mentioned in the catalogue in association with the donated pictures.

In subjects treated the collection has been built up on broad lines. The aim of the department has been to meet the legitimate needs of all *bona fide* investigators of Canadian history.

In portraits the collection is particularly rich. Among original oil or water-colour portraits may be mentioned Van Loo's "Louis XV," Brompton's replica of his "Sir Charles Saunders," J. Green's "Hugh Debbieg," Théophile Hamel's "Sir James Stuart," D. J. Hurley's "Thomas D'Arcy McGee," A. D. Patterson's replica of his "Sir John A. Macdonald," Moss's "Dr. Kingsford," Wyly Grier's "Chief Justice Armour," Trityllis's "Lady Aberdeen," and an unsigned portrait of Douglas Brymner, first Dominion Archivist. There are several interesting French engraved portraits of the seventeenth and eighteenth centuries, and many English of the seventeenth, eighteenth and nineteenth centuries. Modern Canadian portraits are very numerous, though it must be admitted that

relatively few of these have high artistic merit. Of representations of historical events there are Copley's "Landing of Wolfe at Quebec," Benjamin West's " Death of Simon Fraser," Mrs. Hopkins' "Red River Expedition, 1870," Rutherford's "Surrender of Pound Maker," a collection of water colours representing the movement of Swiss colonists to the Red River in 1821, perhaps by Peter Rindisbacher, Sydney Hall's sketches made in the years 1878-81, modern interpretations of early history by Canadian artists such as Jefferys and Reid, besides many less notable drawings and prints. In the related field of cartoons are the famous "HB." series, many of Bengough's Canadian sketches, and others of interest. Noteworthy also is the large group of pictures relating to the aborigines—Indians and Eskimos—their personal appearance, customs and manner of living. Perhaps the most important division of the collection, however, is that of views of places. Here are the very valuable sets or groups of views, in the original drawings or the printed reproductions, or both, by Hervey Smith, Short, Peachey, Hunter, Fisher, Webber, Parkyns, Heriot, Gray, Cockburn, Back, Coke Smyth, Bainbrigge, Murray, Sproule, Duncan, Warre, Lady Falkland, Mrs. Hall, Petley, Bartlett, Krieghoff, Köllner, Mrs. Bayfield, Paul Kane, Sir Edmund and Lady Head, Wakefield, Willis, Martindale, Baker, Holdstock, Sandys, L. M. Davis, Agnes Gardner King, to name only a few of the artists of our Canadian pictorial records. There are several individual landscapes of merit by contemporary Canadian, British and other painters. And, in such a summary sketch as this, hundreds of pictures must necessarily be passed over that are equally worthy of notice.

By the time Canada came well into the current of recorded history, the principles of the arts of drawing and painting were established. Mural painting "a fresco," painting in oils on panel or canvas, the variety of tempera painting known as "gouache," and miniature painting on ivory or parchment, to all of which occasional reference will be made in the following pages, had been very fully worked out on the technical side. The most notable development since has been that of pen-and-wash drawing and water-colour painting in the eighteenth and early nineteenth centuries. This form of art has an especial interest for the student of Canadian historical records. The ease with which the materials could be carried and used made water-colour painting the favorite method of the artist or would-be artist who found himself on the outskirts of civilisation. To it we owe the wealth of pictorial representations of Canadian scenery in the second half of the eighteenth and first half of the nineteenth century that has been

left to us by travellers, military officers, civil officials and an occasional settler in this then remote frontier of empire. In general, those in the collection have more value as topographical records than as works of art, but some, as, notably, several of the paintings of George Heriot, of J. Cockburn and of Henry J. Warre, are very pleasing. In water-colour portraiture, however, there is a remarkable example of finished work in Green's portrait of Hugh Debbieg.

In the days before the development of photography, training in accurate topographical sketching was a necessary part of the education of military and naval officers, of civil engineers, and of almost all persons engaged in works of applied science. These men were able to produce drawings that, as topographical and architectural records, rivalled, and sometimes, in wealth and exactness of detail, surpassed photographs. Of such a character are the works of Richard Short, of Hervey Smith, of James Peachey, of J. Hunter, of G. J. Parkyns, of A. J. Russell, some of those of George Heriot, and many other pen-and-ink, pencil, and water-colour drawings.

The development of photography has, of course, wrought a revolution during the last seventy-five years in the methods of taking field records of scenery. It has also wrought a revolution in the production of printed copies of pictures.

The reader who is interested in the methods and history of picture-printing should consult some of the many special treatises on the subject. But it seems well to give here, as an aid to the use of the following catalogue, a sketch of these methods, a sketch which will be quite summary and without any pretense to conclusive authority.

Picture-prints, or "prints," as they are commonly designated, fall, according to form of publication, into two chief classes, those that are published separately and those that appear as illustrations to books or periodicals. Although there is frequently but little distinction in character between these two classes, it is obvious that, in general, the separate print must possess a certain intrinsic distinction, usually artistic, while the important qualities of the book-illustration are clearness, cheapness, and the capability of being reproduced in large numbers without serious deterioration. From the historian's point of view the illustration is as important as the separate print.

Another distinction by which prints may be divided into two categories is whether they are primary works of art, the original production of the man who prepares the plate, whose whole object has been the printed picture, or, as generally, are copies made by the engraver

FORT CHIPEWYAN

Water-colour by Sir George Back

from the painting or drawing of another artist. On older prints the names of both artist and engraver usually appear; sometimes there are three names, those of the painter of the picture, of the draughtsman who copied it in a line drawing more suitable for reproduction, and of the engraver who made the plate. In many cases the artist has prepared the picture with the immediate purpose of having it reproduced and has worked in such close co-operation with the engraver that the resulting print really belongs to the first of the above-mentioned categories.

In the early days of picture-printing the term "proofs" was applied to impressions of the plate taken by the engraver to test the character of his work. It now usually designates the first prints taken from a plate, which are frequently made on special paper and sold at an advanced price.

The earliest form of picture-printing having practical importance was that by means of wood-engravings, or "*woodcuts*." In Europe this began early in the fifteenth century, and, in its first phase, was brought to its highest standard by the great German artist, Albrecht Dürer (1471-1528). During the sixteenth century the art flourished, and was used extensively for book-illustration; during the seventeenth and eighteenth it declined, although continuing in use for the poorer kinds of illustration. In wood-engraving the design to be reproduced is cut on the face of the wood-block "in relief," that is to say, the parts of the surface that are to carry the ink are left untouched, while those that are to print white are cut away. A method of printing pictures in several shades, designated as "in *chiaroscuro*," was developed by Ugo da Carpi (1455?-1523?), Lucas Cranach (1472-1553) and others, by using several wood-blocks and several shades of ink for each print, each block having all of its surface cut away except the portions which would register one of the shades of the picture. In later times this device was adapted to the production of colour-prints.

In contrast to wood-cutting, all engraving on metal plates is of the type called *intaglio*, in which the design to be reproduced is incised into the surface. After having been inked, the plate is wiped; the plain surface then prints white, while the ink that has remained in the markings is transferred to the paper. In order to obtain satisfactory results heavy pressure must be used in the application of the plate to the paper; it follows that the use of a metal plate is usually indicated by the indentation which its edges leave on the paper margins of the print. In some qualities of paper, however, this quickly disappears.

Copper has been, except for a few decades in the nineteenth century,

the usual material of plates engraved in intaglio. Copper plates for prints were used in the fifteenth century, not long after the date of the earliest woodcuts. The work was of the type known as *line-engraving*, in which the characteristic element is the line scratched by a pointed instrument, the burin, on the surface of the metal. As a matter of fact, line-engravers have almost always, except in the very beginning of the art, made use of acid to a greater or less degree to produce the cutting of the metal, but the plate is known as a line-engraving so long as the dominating characteristic of its appearance is that of the line scratched with the burin. From the beginning of the sixteenth to the middle of the nineteenth century line-engraving was probably the most important form of print production, though the excellence of the work varied from age to age. The "outline engraving" which was popular in France for a short time about the year 1800 is only a variety of line-engraving.

Etching, that form of engraving in which the incision on the plate is produced entirely, or chiefly, by the application of acid, has the following fundamental process: the plate is covered with a thin layer of "ground," consisting of a mixture of waxes, gums, resins, and sometimes tallow; the design is drawn through the ground with a needle, or by other means; and the acid is then applied, corroding the exposed portions of the metal. The method of engraving known as *dry-point* is usually classed with etching: it consists in scratching the design directly on the metal surface with a needle resembling the etching needle, but much harder and stronger. It is obvious that the process is essentially that of line-engraving, but the appearance of the print is quite distinct from that resulting from the work of the burin.

The production of prints from etchings began at the end of the fifteenth or the beginning of the sixteenth century, and the art reached its acme in the hands of Rembrandt in the seventeenth. Thereafter there was a decline until the nineteenth century, when a revival took place. In contrast to line-engraving, etching is still practised somewhat extensively, but almost solely because of its artistic appeal.

The demand of the publishers for illustrations for the books which they were turning out in such large numbers in the sixteenth century gave its first great impetus to the development of engraving. Books that have a peculiar interest to the American historian are the geographical works of the time, such as the publications of Ortelius, Mercator, Hondius and the De Brys, for which engraving was used extensively on both maps and illustrations. There was also a contemporary growth in the public demand for separate printed pictures,

a demand which produced the profession of print-seller. The early print-sellers were frequently also engravers and printers. Such were Hieronymus Cock of Antwerp, the Galle family of Antwerp, the Sadeler family of Brussels and Antwerp, the Wierix brothers of Antwerp, and the Van de Passe family of Utrecht, which had establishments from time to time in Germany, France, England and Denmark. To the same class belonged, in Paris, the prolific engraver Balthasar Moncornet.

The popular demand for pictures, and the desire of the painters to reach a wider audience, resulted, in the seventeenth century, in a remarkable development of reproductive engraving, the use of engraving to multiply copies of paintings. Raphael had gathered a group of engravers around him to reproduce his work, but it was Rubens and Van Dyck to whom this development was chiefly due. Henceforth, so long as engraving remained commercially profitable, the bulk of the best work was of this kind. Portraits were especially popular subjects. Rembrandt and Van Dyck had shown the wonderful possibilities of etching as a method of portraiture, but the most important work in the reproduction of portrait paintings, prior to the development of tone processes, was done by the French line-engravers of the seventeenth century, of whom the most famous was Nanteuil.

Reproductive engraving called for some means by which the tone of paintings could be reproduced more directly than by manipulation of the line. The first important method—after that of the chiaroscuro wood-blocks—was *mezzotint*, invented by Ludwig von Siegen, a native of Utrecht, about 1642, and introduced into England by Prince Rupert. The shades in mezzotint are printed from a metal surface that has been roughened. The earliest plates were prepared by the actual roughening of the parts that were to print dark, but the method was very soon reversed, and the regular mezzotint process consists in first producing a roughness or "burr" over the whole plate and then working out the design by burnishing, to a greater or less degree, those parts that are to print light. Mezzotint was found very suitable for portrait work. It flourished for about two centuries, chiefly in England, and, like etching, is still practised for its artistic value.

The next important tone-process was known as the "*chalk*" or "*crayon*," *manner*, invented in France about the middle of the eighteenth century as an imitation of crayon drawing. It is really a form of etching, in which the printing surface is produced by dots instead of lines, and sometimes can be distinguished only with difficulty

from "soft-ground etching," another development of the eighteenth century. *Stipple* engraving, invented in the second half of the century, is very similar in method and results, but is designed to imitate the painted surface rather than the crayon strokes. In this catalogue prints in either the crayon manner or stipple will generally be found classified as "stipple" engravings. Stipple, like mezzotint, was practised chiefly in England, where the height of its popularity was in the period from about 1772 to about 1810, and its most famous exponent was the Italian engraver, Francesco Bartolozzi.

Aquatint, the next noteworthy tone-process, made its appearance, as a regular method of picture production, in France within the decade 1760-1770, although—as is also the case with stipple—a few stray examples exist from a much earlier date. In aquatinting the plate is covered with a porous ground of sand or powdered resin, attached temporarily to the surface by heating, and then etched. The successive shades, as in all etching, are produced by "stopping out" with varnish—between each immersion in the acid—those portions of the plate that have been sufficiently bitten. Aquatint was especially well suited for the reproduction of water-colour pictures, and it has peculiar interest to the Canadian student because of the many early landscapes of our country that have been so reproduced. Aquatinting continued in commercial use to about 1830, when it was largely superseded by lithography.

Frequently, in practice, the different methods were combined, and the one plate may contain work in two or more of the different processes—line, stipple, mezzotint, aquatint.

Colour-prints, that is, prints in which inks of different colours have been used, were occasionally published at earlier dates, but came into prominence only in the eighteenth century. From about 1770 to about 1815 they were exceedingly popular. They were usually printed from mezzotint, stipple or aquatint plates: sometimes one plate was used, being inked or painted by hand after each impression; sometimes a separate plate for each colour, used in the manner of the chiaroscuro wood-blocks. Occasionally one colour was superimposed on another in an attempt to get a wide variety of tones from a few cardinal colours.

Colour-prints must not be confused with "coloured" prints. It has been a common practice to colour by hand prints of all kinds, but especially aquatints and mezzotints. Some very beautiful contemporarily coloured examples exist of early Canadian aquatint views.

In the nineteenth century certain important developments in engraving accompanied a great expansion in the numbers of illustrated books and periodicals. One of these was the revival of wood-engraving, a revival which in its inception was largely due to the genius of the English engraver, Thomas Bewick (1753-1828). Wood-cutters developed, especially in America, extraordinary speed and dexterity, and woodcuts were used in vast numbers for illustrated newspapers and magazines. They were made still more serviceable by the invention, about 1860, of a method by which several blocks could be joined together in one picture. Hitherto the size of a wood-engraving had been limited by the size of a cross-cut of boxwood, which averaged about 10½ inches in diameter. But soon after 1880 the commercial use of woodcuts was brought to an end by the development of "process" prints.

Another development of the early nineteenth century was the substitution of steel plates for copper, to some extent for etchings, stipples and mezzotints, but especially for line-engravings. Copper plates quickly deteriorated in use, while hundreds, and even thousands of impressions could be taken from steel plates before the design became too much worn. The use of mechanical aids, and the development of a technical skill among the engravers paralleling that of the wood-cutters, produced, in the period from 1820, when steel began to be substituted for copper, to about 1860, an immense output of steel engravings..

The first picture-printing process distinct from engraving was *lithography*, invented about 1796 by Alois Senefelder of Munich. In lithography the printing is done from the surface of a stone (or of some kinds of metal plates) that has an affinity for both the mutually repellent substances, grease and water. The design is either drawn directly on the stone with a greasy crayon or greasy ink, or transferred from paper on which it has been so drawn. In printing, the stone surface is damped and inked before each impression, the water adhering only to the clean parts, the ink only to those portions that have absorbed the grease of the design. A later development has been the application of an acid mixture, which increases the affinity of the untouched surface, and the resistance of the greased parts, to water, and, indeed, causes the design to stand up in slight relief. Lithography was used extensively, especially in France, in the second and third quarters of the nineteenth century. It was found very suitable for colour-printing, with a separate stone for each colour, and, more particularly between 1855 and 1875, many fine examples of colour-, or chromo-lithographs, were produced.

In the eighteenth and early nineteenth centuries Paris and London were the great centres of print publishing, and of these London was the more important for subjects of Canadian interest. Some of the notable publishers and dealers were Thomas Jefferys (d. 1771), whose interest in America at the time of the Seven Years War has given us many important maps and prints, Carrington Bowles, John Boydell (1719-1804), Rudolph Ackermann (1764-1843), C. J. Hullmandel (1789-1850), William Day and Louis Haghe, and Vincent Brooks, all of London; and, in the Paris of the first half of the nineteenth century, F. S. Delpech, R. J. Lemercier, and Adolphe Goupil. Towards the middle of the century many Canadian pictures were published in New York. A small amount of print production was beginning in Canada itself: this was chiefly in Montreal, although the earliest seem to have been issued in Halifax about 1816.

Since about 1885 the majority of picture prints, especially reproductions, have been produced by some form of *photographic process*, commonly called "process". These methods resemble those of the older engravers and lithographers, but the essential part of the work is done by means of photography. In general the basis is the fact that a mixture of bichromate of potash with gelatin, albumen or similar substances is rendered hard and insoluble by light. When such a composition is exposed to light through a photographic plate—positive or negative, direct or reversed, according to the particular method used—a surface is created which in hardness and softness corresponds exactly with the transparence and density of the photographic plate.

The various methods fall into three classes:

(1) Planographic Processes, in which the printing is done from a plane, or nearly plane, surface, as in lithography. In *collotype* or *phototype*, of which *heliotype* is only a variation, the gelatinous plate itself is used for printing, after the same manner as the lithographic stone: the soft parts take the water, the hard parts the ink. The term *photo-lithography* is given sometimes to the method in which the photographic negative is applied either to a sensitized metal plate or to a stone covered with an albuminous film, but also to that in which the design is printed on paper by photography and then transferred to the stone.

(2) Relief Processes, in which a surface in relief is produced to receive the ink, as in woodcut printing. In *line-printing* the albumen is used to cover zinc or copper; after the exposure, the soft albumen is washed away, while the hardened parts remain, reproducing the lines of the original picture. The plate is then etched

The Death of Wolfe

Etching

with acid, the parts covered by hard albumen being protected, and the result is a relief plate. The *half-tone* followed the line print, as mezzotint and stipple had followed line-engraving, and with the same object, that of reproducing the tones of pictures. For half-tone reproduction a picture is photographed through a "screen," which is really a glass covered with a net-work of fine lines. When the resulting negative and the albumen are properly used, an etched plate is obtained covered with minute dots corresponding in density to the tones of the original picture. Half-tone has been found fairly satisfactory for colour printing, especially by the "three-colour process," in which three plates are made for the three primary colours, and the tones obtained by superimposition, as in some of the colour-prints of the eighteenth century. The modern method is much more successful because the photographs for the three plates, taken with colour filters, give a more acurate analysis of the colours of pictures than was possible to the human eye.

(3) Intaglio Processes, in which the printing is done from ink retained in incisions on the plate, as in all the older engravings on metal. The chief of these processes is *photogravure*, in which the face of the copper first receives a covering of dust, as in aquatinting. The dust remains after the gelatin is washed, and in the etching produces a fine grain over the whole exposed surface. Photogravure is the best of all photographic processes for reproducing tones, but does not give colours.

In order to prolong the life of a plate several methods are in use. One is to put a thin facing of steel, by means of electrolysis, on the finished copper plate, a practice which is applied also to hand-engraved plates; another, to use the original plate only for making moulds, in which the printing plates are cast by electrolysis.

The classification of prints prepared by photographic process is somewhat difficult, partly because of the many names that have at different times been applied to the same method, and partly because of the many modifications, some of them trade secrets, which have been introduced, affecting the appearance of the finished print.

In the following catalogue prints are classified, so far as has been possible, as of the technical character that the appearance of each suggests.

Of the value of the pictorial record for historical purposes there is now a general high appreciation. We live in an age when the pictorial

presentation of fact or fiction has had an extraordinary revival and development. In the field of history this new interest shows itself in the use of exhibits, of lantern-slides, and even of moving pictures. The collection in the Public Archives is being drawn on more and more by scholars for material both for the illustrations in their books and for the lantern-slides that supplement their lectures. The teachers of Ottawa and its vicinity have brought their pupils by hundreds every year to see the display of paintings, drawings, prints and maps on the walls of the Public Archives, and their testimony as to the help thereby given to their teaching of Canadian history is significant. The little boy who did not understand how the Battle of the Plains of Abraham could have been fought on top of a rock on which stood the city of Quebec had his difficulty solved when he saw the landscapes of eighteenth-century Quebec and its environs. And the more subtle impediments to the pupil's appreciation of the vital and human character of the subject-matter of history are most readily removed by his becoming familiar with portrait, historical painting, or *tableau-de-moeurs*. For the more advanced investigator the pictures provide both that indefinite but important element sometimes designated atmosphere, and also innumerable *minutiae* of fact, interesting and occasionally very valuable, which escape the written description.

In its pictorial as in its other records the Department of Public Archives performs a duty towards the future equally with the present.

> "Men write on the earth in time their legend,
> Then into earth's bosom sink to rest,
> And after ages decipher slowly
> The mingled scroll like a palimpsest."

That the scroll of our time may be fuller and clearer for the future historian than that of the past has been for us is one of the principal aims of Canadian archival labours. The department preserves contemporary portraits, contemporary landscapes, contemporary views of important events, with the same care as those of the past. Though neither the interest nor the utility of many of these may now be great, every year that passes gives an added value to the genuine record.

Some statements of a personal character should be added.

The compiler is responsible for the form and content of the following catalogue. His work has been made possible, however, by the great assistance he has received from all other divisions of the Department of Public Archives, both in the central office in Ottawa and in the various offices located elsewhere. To the officers of all these

he wishes to express his thanks: in particular to Dr. H. P. Biggar, Chief Archivist of Canada in Europe, who facilitated the work of obtaining information from the libraries and other sources in Europe, read the proof, and made many valuable suggestions that have been incorporated into the text. He is also indebted to many persons outside the department for valuable help, and regrets that he must here confine his acknowledgments to but a few: Mr. J. de L. Taché, General Librarian of Parliament, Ottawa; Mr. H. O. McCurry, Secretary of the National Gallery of Canada, Ottawa; Mr. E. R. Greig, Secretary of the Art Gallery of Toronto; Mr. P. G. Roy, Archivist of the Province of Quebec; Mr. Ægidius Fauteux, Librarian of the Bibliothèque St. Sulpice, Montreal; Professor A. S. Morton, of the University of Saskatchewan, Saskatoon; Professor D. McArthur, of Queen's University, Kingston; Mr. Victor H. Paltsits, Chief of the American History Division and Keeper of Manuscripts, New York Public Library; Dr. J. C. Webster, Shediac, New Brunswick; Mr. G. Vanier, Paris, France.

The name of a man to whom very special obligations are due is omitted at his personal request.

Miss Jeanne Chenier and Mr. Norman Fee, of the Department of Public Archives, have been directly associated with the compiler in much of the work of cataloguing the pictures; Miss Chenier has also performed the very intricate task of typing the text for the printers, and Mr. Fee has read the proof. The care and courtesy that have been shown by the printers, and particularly by Mr. H. Ussher, in the execution of a difficult and tedious undertaking, should receive special acknowledgment.

J. F. K.

INTRODUCTION

SELON les termes de l'acte qui les régit, les Archives publiques du Canada "sont composées de tels actes, documents publics et autres matériaux historiques de toute sorte, nature ou description qui, subordonnément aux dispositions de la présente loi, ou sous l'autorité de tout arrêté du Conseil passé sous son empire, sont placés sous la surveillance, la garde et le contrôle de l'Archiviste fédéral. Cet acte renferme une autre mesure autorisant l'archiviste du Canada—il porte maintenant le titre de conservateur des archives—à "acquérir pour les Archives publiques tous actes originaux, documents, et autres matériaux qu'il juge nécessaire et désirable de se procurer dans ce but; il peut en acquérir des copies, et tous cesdits actes originaux ou copies ainsi acquis font partie des Archives publiques."

Les Archives publiques, c'est à dire la section des services administratifs du gouvernement fédéral ainsi désignée, ne comprennent pas seulement le lieu où sont déposés les vieux documents du gouvernement; elles constituent également, pour la nation entière, une branche de l'histoire où sont conservés des renseignements de tous genres utiles à ceux qui étudient l'histoire du Canada.

Parmi cette documentation historique que renferment les archives publiques, on ne saurait passer sous silence la collection de tableaux et d'estampes. Il y a environ 1500 gravures encadrées, qui sont exhibées dans ce département, et à peu près 6000 gravures distinctes et non-encadrées; si, à cette galerie, on ajoute des estampes insérées dans des albums et des illustrations d'une valeur historique, la collection complète comprend plus de 25000 objets. De plus, il y a une série considérable de photographies, de feuilles imprimées et d'affiches qui se rapportent à la grande guerre et constituent une partie des objets déposés dans le musée de la guerre. Cette collection offre une variété d'illustrations depuis les peintures à l'huile—les unes d'une grande valeur artistique et historique—jusqu'aux esquisses au crayon et aux esquisses à la plume, sans oublier les aquarelles et les dessins au lavis; elle présente également une série d'objets d'art depuis de magnifiques gravures rares ainsi que des eaux-fortes jusqu'aux photographies modernes et aux photogravures de différentes espèces. Du point de vue chronologique, cette collection commence avec la vue et le plan d'Hochelaga, gravure publiée d'abord en 1556 dans les Viaggi de Ramusio, mais que l'on trouve dans l'édition de 1565. La collection renferme naturellement plusieurs estampes et dessins plus anciens que reproduisent des facsimilés ou d'autres copies d'une époque subséquente. Bon nombre de gravures et quelques peintures ont trait au régime français, mais l'immense majorité des illustrations se rapportent à la période qui suivit la reddition du Canada en 1760.

C'est en 1872 que fut établi le service des archives publiques. Toutefois on ne commença pas à colliger les gravures historiques avant la nomination du conservateur actuel des archives, en 1904, ou plutôt quelque temps après l'occupation, en 1906, de ce qui constitue aujourd'hui l'ancienne aile de l'édifice des archives. Alors la collection des gravures des archives ne comprenait que des illustrations dans les livres de la bibliothèque ainsi que quelques dessins et quelques photographies insérés dans des albums et conservés dans cette bibliothèque. En 1906, le ministre, qui administrait la branche des archives—c'est ainsi qu'on appelait alors cette institution—se convainquit, après avoir constaté notamment que certains particuliers avaient acquis une grande quantité de gravures et de tableaux très précieux se rapportant à l'histoire du Canada, que c'était le devoir du gouvernement de se procurer et de conserver de tels documents. En conséquence, on autorisa, pour la première fois, l'archiviste fédéral à acheter des peintures, des dessins et des estampes. Et c'est ainsi que depuis cette date, on a recueilli la collection qui se trouve aujourd'hui dans ce département. On a acheté la grande majorité des estampes et des tableaux; des agents du département ont fait une copie de quelques originaux déposés ailleurs; des donateurs présentèrent au Canada, par l'intermédiaire des archives, des tableaux au nombre desquels figurent quelques-uns des plus précieux objets de la collection. Voici les noms de quelques-uns de ces bienfaiteurs de la nation: le duc de Westminster, la marquise d'Aberdeen et de Temair, le comte Bathurst, le comte de Durham, le feu comte de Minto et Lady Minto, le feu comte Grey, le vicomte Rothermere, la feue vicomtesse Wolseley, Lord Lovat, Lord Beaverbrook, Sir Leicester Harmsworth, le feu Sir James Stuart, la succession du feu Sir Richard Scott, l'Hon. Charles Murphy, Mrs. Marslin, et beaucoup d'autres personnes dont les noms seront mentionnés dans le catalogue lorsqu'il sera question de leurs dons.

La collection comprend une grande variété d'objets; le département a voulu renseigner tous les chercheurs de bonne foi qui s'occupent de l'histoire du Canada.

La collection est riche en portraits notamment. Parmi les portraits originaux à l'huile et les aquarelles, il convient de mentionner le "Louis XIV," de Van Loo; la copie que Brompton fit de son "Sir Charles Saunders;" "Hugh Debbieg," de J. Green; "Sir James Stuart," de Théophile Hamel; "Thomas D'Arcy McGee," de D. J. Hurley; la copie que A. D. Patterson fit de son "Sir John A. Macdonald;" le "Dr. Kingsford," de Moss; "Chief Justice Armour,"

de Wyly Grier; "Lady Aberdeen," de Trityllis; et un portrait, sans signature, de Douglas Brymner, le premier archiviste fédéral. Il y a aussi plusieurs intéressants portraits français gravés du XVII^{e} et du XVIII^{e} siècles, et de nombreux portraits anglais des XVII^{e}, XVIII^{e} et XIX^{e} siècles. On trouve aussi de nombreux portraits canadiens de l'époque actuelle; toutefois il faut admettre qu'il y en a très peu d'une haute valeur artistique. Comme représentations d'événements historiques, la collection offre "Landing of Wolfe at Quebec," de Copley; "Death of Simon Fraser," de Benjamin West; "Red River Expedition, 1870," de Mrs. Hopkins; "Surrender of Pound Maker," de Rutherford; une série d'aquarelles, dont l'auteur est peut-être Peter Rindisbacher, représentant quelques phases du voyage des colons suisses se dirigeant vers la rivière Rouge, en 1821; les esquisses que fit Sydney Hall de 1878 à 1881; des peintures de scènes historiques des premiers temps de la colonie, œuvres d'artistes canadiens de l'époque actuelle, comme Jefferys et Reid; beaucoup d'autres dessins et gravures moins remarquables. Comme caricatures, la collection offre les fameuses séries "H. B.", plusieurs esquisses canadiennes de Bengough et d'autres caricatures intéressantes. Ce qui est aussi digne d'attention, c'est la série considérable d'illustrations se rapportant aux aborigènes—les Sauvages et les Esquimaux—à leur apparence individuelle, à leurs costumes et à leur mode d'existence. La section la plus importante de la collection est peut être celle qui comprend les tableaux représentant certains endroits. C'est ici que l'on peut admirer les très précieuses séries de vues, dessins originaux ou copies imprimées, dont les auteurs sont: Hervey Smith, Short, Peachey, Hunter, Fisher, Webber, Parkyns, Heriot, Gray, Cockburn, Back, Coke Smyth, Bainbrigge, Murray, Sproule, Duncan, Warre, Lady Falkland, Mrs. Hall, Petley, Bartlett, Krieghoff, Kollner, Mrs. Bayfield, Paul Kane, Sir Edmund et Lady Head, Wakefield, Willis, Martindale, Baker, Holdstock, Sandys, L. M. Davis, Agnes Gardner King: voilà les noms de quelques-uns seulement de nos peintres de tableaux historiques. On y trouve également plusieurs paysages remarquables, œuvres de peintres contemporains canadiens, anglais ou autres. Et dans un résumé comme celui-ci, il faut nécessairement omettre de mentionner des centaines de gravures également dignes d'attention.

Au moment ou l'histoire du Canada commençait à s'enrichir de documents, les principes du dessin et de la peinture étaient universellement admis. On avait pleinement développé la technique des peintures à fresque, et des peintures à l'huile sur bois ou sur toile. Il en était ainsi des tableaux connus sous le nom de "gouaches," et des

miniatures sur ivoire ou parchemin. Dans les pages subséquentes, il est quelquefois question de ces différentes expressions. Les genres qui se développèrent au XVIII[e] et au commencement du XIX[e] siècle furent le dessin au lavis et l'aquarelle; ils offrent un intérêt particulier à ceux qui étudient les documents de l'histoire du Canada. Comme les fournitures des aquarellistes étaient très maniables et très portatives, l'aquarelle devint le genre favori des artistes véritables ou des artistes en herbe qui se trouvaient sur les confins de la civilisation. Et c'est ainsi que nous possédons de nombreuses représentations de paysages canadiens, datant de la deuxième moitié du XVIII[e] siècle et de la première moitié du XIX[e] siècle, que nous ont laissées des voyageurs, des officiers civils et militaires et même des colons établis sur ces territoires, alors frontières éloignées de l'empire. D'une manière générale, les aquarelles que renferme cette collection ont une valeur topographique plutôt qu'artistique; toutefois il y en a quelques-unes de George Heriot, de J. Cockburn et de Henry J. Warre notamment, que l'on aime à regarder. Comme portrait peint à l'aquarelle, le portrait de Hugh Debbieg, par Green, offre un bel exemple d'un travail achevé.

Avant les progrès de la photographie, la science de décrire un lieu avec précision et de le représenter graphiquement sur le papier était une matière quil fallait enseigner aux officiers militaires, aux officiers de la marine, aux ingénieurs civils et à presque toutes les personnes qui s'occupaient de travaux se rapportant aux sciences appliquées. Ces personnes purent ainsi faire des dessins qui, en leur qualité de documents topographiques et architecturaux, offrent autant d'intérêt que les photographies; quelquefois même, ils présentent plus de détails et de précisions que les photographies elles-mêmes. Telles sont bien les caractéristiques des œuvres de Richard Short, de Hervey Smith, de James Peachey, de J. Hunter, de G. J. Parkyns, de A. J. Russell, de même que certains dessins de George Heriot et plusieurs autres dessins à la plume, des dessins au crayon et des aquarelles.

Les progrès de la photographie, cela va sans dire, ont opéré, pendant les dernières soixante-quinze années, une révolution dans la manière de représenter graphiquement un lieu sur du papier. Ils ont également transformé les procédés employés pour l'impression des images.

Le lecteur qui s'intéresse à l'histoire et à la technique de l'imagerie devrait consulter quelques-uns des nombreux ouvrages spéciaux sur ce sujet. Maix, afin de guider ceux qui se serviront du catalogue qui suit cette introduction, il nous a semblé qu'il convenait de donner, de cette technique, un résumé tout à fait succinct sans prétendre vider la question.

FORT GARRY

Water-colour by H. J. Warre

Du point de vue de la publication, on peut diviser en deux catégories les estampes: celles qu'on publie séparément, et celles qui sont intercalées dans le texte d'un livre ou d'une revue. Il y a souvent très peu de différence spécifique entre les estampes de l'une et l'autre classe; mais d'une façon générale, il faut admettre que la gravure distincte possède une certaine valeur intrinsèque, habituellement d'ordre artistique. D'autre part, les qualités importantes des illustrations que renferment les livres sont: la précision des détails, un prix de revient peu élevé, et la possibilité de servir à de nombreuses reproductions sans subir une sérieuse détérioration. L'historien attache une égale importance à l'illustration et à l'estampe distincte.

On divise ces estampes en deux autres catégories: 1e les œuvres artistiques originales sortant des mains de celui qui prépare la planche et dont l'unique objectif est l'illustration imprimée; 2e les reproductions, faites par un graveur, de peintures ou de dessins d'un autre artiste. Sur les anciennes gravures, on peut lire ordinairement les noms de l'auteur et du graveur; quelquefois elles portent même trois noms: le nom de celui qui a fait la peinture; le nom du dessinateur qui modifia les lignes de l'image afin d'en tirer plus facilement des reproductions; le nom du graveur qui fit la planche. En plusieurs circonstances, l'artiste fit son tableau avec l'intention d'en tirer des copies; il travailla alors en une si intime collaboration avec le graveur que la gravure finale appartient véritablement à la première catégorie précitée.

Lorsque l'art de la gravure était au berceau, le mot "épreuve" signifiait les impressions que prenait le graveur pour connaître le degré de perfection de son travail. De nos jours, on emploie ordinairement ce mot pour désigner les premières feuilles tirées sur une planche gravée; elles sont faites d'un papier spécial et se vendent plus cher que les copies subséquentes.

La première espèce de gravure d'une importance pratique fut la gravure sur bois (woodcuts). Son origine en Europe remonte au commencement du XVe siècle; tout d'abord ce genre atteint son apogée avec le grand artiste allemand, Albrecht Dürer (1471-1528). Le XVIe siècle vit la floraison de ces gravures qui servirent à illustrer de nombreux livres; le XVIIe et le XVIIIe siècle marquèrent le déclin de ce genre qui continua toutefois à fournir des illustrations de deuxième ordre. Dans la gravure sur bois, le dessin qui doit être reproduit est taillé "en relief" sur une des faces de la planche: on ne touche pas aux parties de la surface qui recevront l'encre, mais on sculpte celles qui laisseront un espace blanc sur le papier. Ugo

da Carpi (1455 ?-1523 ?), Lucas Cranach (1472-1553), et d'autres personnes développèrent une méthode d'imprimer des gravures de différentes teintes; c'est ce qu'on appelle graver en clair-obscur ("in chiaroscuro.") On obtenait ce résultat en employant plusieurs planches et différentes teintes d'encre pour chaque gravure; on taillait la surface entière de chaque planche sauf les parties qui communiqueraient à la feuille une des teintes de la gravure. Plus tard, on employa ce procédé pour fabriquer des estampes coloriées.

La gravure sur métaux genre de gravure en creux ("intaglio") dispose de procédés diamétralement opposés à ceux de la gravure sur bois; on taille, sur la surface de la planche, le dessin qui doit être reproduit. Après avoir répandu de l'encre sur la planche, on essuie cette surface; elle ne fait donc aucune impression, tandis que l'encre qui demeure dans les incisions se communique au papier. Pour obtenir de bons résultats on doit soumettre la planche à une forte pression lorsqu'elle touche au papier; comme conséquence, on peut généralement savoir si l'imprimeur a eu recours à une planche métallique en constatant les indentations que les bords de cette plaque laissent sur la marge de la feuille. Toutefois ces indentations disparaissent facilement lorsqu'on se sert d'un papier d'une qualité spéciale.

Hormis quelques années du XIX^{e} siècle, on se servit ordinairement du cuivre pour l'intaille. Peu de temps après l'apparition des gravures sur bois, on employa, au XV^{e} siècle, des planches de cuivre pour la fabrication des gravures. Elles étaient caractérisées par ce qu'on a appelé la "gravure au trait" (line-engraving) c'est à dire une ligne qu'un instrument à pointe, comme le burin, forme sur la surface du métal. De fait, les graveurs au trait ont toujours utilisé, sauf à la naissance de cet art, une quantité variable d'acide pour faire des incisions dans le métal; mais si cette planche présente, comme caractéristique, la ligne que trace le burin, on dit alors qu'elle est gravée au trait. Depuis le commencement du XVI^{e} siècle, la gravure au trait constitua probablement le genre qui produisit le plus grand nombre d'estampes quoique l'excellence de l'exécution variât avec le temps. La gravure au physionotrace (outline engraving) populaire en France, vers 1800, n'est qu'un genre de gravure au trait.

La gravure à l'eau-forte (etching) est l'art de faire des incisions sur la planche en employant principalement—sinon exclusivement—un acide. En voici la technique essentielle. On enduit la planche d'une mince couche d'une substance composée d'un mélange de cire, de gomme, de résine et quelquefois de suif; on trace le dessin à travers cette substance au moyen d'une aiguille ou de tout autre

objet; on jette ensuite l'acide sur la planche et il mord les parties exposées du métal. Une autre manière de graver analogue à la technique de la gravure à l'eau-forte est la gravure à la pointe sèche (dry-point); elle consiste à reproduire le dessin sur le cuivre nu au moyen d'une pointe aiguë semblable à la pointe employée pour la gravure à l'eau-forte, mais beaucoup plus résistante et plus dure. Les procédés de la gravure à la pointe sèche ne diffèrent pas essentiellement des procédés de la gravure au trait, mais les résultats de ces deux opérations présentent deux aspects bien différents. Les gravures à l'eau-forte datent de la fin du XV^e^ siècle ou du commencement du XVI^e^ siècle. Cet art atteint son apogée au XVI^e^ siècle avec Rembrandt. Il passe ensuite par une période de déclin, jusqu'au XIX^e^ siècle où il connut une régénération. S'il n'y a plus guère de graveurs au trait aujourd'hui, il existe encore d'assez nombreux graveurs à l'eau-forte qui s'occupent de cet art pour des motifs d'ordre esthétique.

Ce qui contribua puissamment à développer tout d'abord l'art de la gravure, ce furent les éditeurs qui demandèrent des illustrations pour les livres qu'ils publièrent en si grand nombre au XVI^e^ siècle. Les livres qui intéressent particulièrement l'historien américain sont les ouvrages géographiques de l'époque: les publications d'Ortelius, de Mercator, d'Hondius et des De Bry où sont insérées de nombreuses cartes et des illustrations gravées.

En même temps le public réclama un plus grand nombre de gravures distinctes; il en résulta une nouvelle profession: le marchand d'estampes. Assez souvent les premiers marchands d'estampes furent simultanément graveurs et imprimeurs, comme Hieronymus Cock d'Anvers; la famille des Galle, du même endroit; la famille des Sadeler de Bruxelles et d'Anvers; les frères Wierix d'Anvers; la famille des Van de Passe d'Utrecht, qui avaient des maisons temporaires en Allemagne, en France, en Angleterre et au Danemark; Balthasar Moncornet, de Paris, l'auteur d'un si grand nombre de gravures.

Au XVII^e^ siècle, le public réclamait des illustrations, et les peintres désiraient augmenter le nombre de leurs admirateurs; il en résulta un progrès remarquable de l'art de reproduire des tableaux par le moyen de la gravure. Raphael réunit quelques graveurs afin d'avoir des copies de ses peintures, mais ce furent surtout Rubens et Van Dyck qui contribuèrent à développer ce genre. Aussi longtemps que les gravures rapportèrent quelque avantage pécuniaire, la plupart des meilleures gravures furent des copies d'œuvres d'art. Les portraits notamment jouissaient d'une grande vogue. Rembrandt et Van

Dyck avaient montré le merveilleux parti qu'on pouvait tirer de l'eau-forte dans la fabrication des portraits. Toutefois ce furent les graveurs au burin de la France de XVII^e siècle, Nanteuil entre autres, qui, avant les progrès de la gravure en teintes, firent les plus belles copies de portraits peints.

La reproduction de tableaux par la gravure suscita des recherches pour trouver une manière de reproduire les teintes avec plus de précision que par l'emploi des lignes. A la gravure en clair-obscur, succéda la gravure en manière noire (mezzotint), une nouvelle méthode de graver qu'inventa, vers 1642, Ludwig Von Siegen, natif d'Utrecht, et que le prince Rupert introduisit en Angleterre. Les teintes dans une gravure en manière noire sont imprimées au moyen d'un cuivre grené. On prépara les premières plaques en grenant les parties qui devaient laisser des ombres sur la feuille, mais on adopta bientôt la méthode inverse qui consiste à grener tout le cuivre et à polir ensuite dans une mesure proportionnelle à l'intensité du blanc qu'on veut obtenir. Les graveurs constatèrent que l'on pouvait employer cette méthode avec succès pour la portraiture. Elle fut en grande faveur pendant deux siècles, en Angleterre notamment; comme la gravure à l'eau-forte, on l'emploie encore pour des motifs d'ordre artistique.

Un autre genre important de gravure en teintes fut la gravure en manière de crayon ("chalk," or "crayon," manner), inventée en France vers le milieu de XVIII^e siècle; c'était une imitation du dessin au crayon. C'est véritablement un genre de gravure à l'eau-forte; au lieu de tailler des lignes sur la surface de la planche, on couvre cette surface de points noirs; souvent il y a une différence à peine perceptible entre ce genre de gravure et la gravure au vernis mou, une autre innovation du XVIII^e siècle. La gravure au pointillé (stipple) genre inventé dans la deuxième moitié du XVIII^e siècle, comporte une technique et produit des résultats analogues à la gravure en manière de crayon; toutefois elle a pour objet, non pas la copie des crayons pastels, mais plutôt l'imitation de tableaux. Dans ce catalogue, la rubrique "gravures au pointillé" comprend les gravures en manière de crayon et au pointillé. Ce dernier genre, de même que la gravure en manière noire, furent employés, en Angleterre notamment, et atteignirent leur apogée à partir de 1772 jusqu'à 1810; le graveur italien, Francesco Bartolozzi, est le plus illustre représentant de cette école.

Entre les années 1760-1770, les graveurs français adoptèrent définitivement, comme méthode de produire des estampes, la gravure à l'aquatinte, (aquatint), autre genre remarquable de gravure en

teinte; on pourrait toutefois trouver, ici et là, des gravures à l'aquatinte et au pointillé qui datent d'une période beaucoup plus reculée. Voici les principales opérations propres à la gravure à l'aquatinte. On enduit la planche de sable fin ou de résine pulvérisée qui adhère temporairement à la surface métallique lorsque celle-ci est chauffée. On plonge ensuite le cuivre dans un bain d'eau-forte. Comme dans tous les autres systèmes de gravure à l'eau-forte, on obtient une variété de teintes en protégeant par le vernis—entre chaque bain d'eau-forte—les parties de la planche qui présentent des morsures suffisantes. L'aquatinte convenait tout spécialement à la reproduction d'aquarelles; elle intéresse tout particulièrement l'amateur canadien, car elle servit à reproduire de nombreux paysages du Canada primitif. L'aquatinte eut une valeur commerciale jusqu'à l'année 1830, ou à peu près; la lithographie devint alors le genre en vogue.

Très souvent les graveurs combinèrent ces différentes méthodes et produisirent une seule planche après avoir eu recours à la technique de deux genres ou plus: gravure au trait, au pointillé, en manière noire, à l'aquatinte.

La gravure en couleur, (colour-printing), c'est à dire la gravure à la préparation de laquelle des encres de différentes couleurs ont concouru, fit sa première apparition avant le XVIII[e] siècle; mais c'est pendant ce siècle qu'elle connut la célébrité. Elle fut très populaire depuis 1770 jusqu'à 1815. Elle était ordinairement tirée sur des planches gravées en manière noire, au pointillé ou à l'aquatinte. Quelquefois on se servait d'une planche que l'on enduisait d'encre ou que l'on coloriait à la main après chaque impression; quelquefois on employait une planche distincte pour chaque couleur, procédé analogue à celui dont on se servait pour graver en clair-obscur. On avait quelquefois recours à la superposition des couleurs en vue d'obtenir des gammes de couleurs élémentaires.

On ne doit pas confondre les gravures en couleur avec les gravures coloriées. Pendant longtemps on a colorié à la main des gravures de tout genre, et notamment des aquatintes et des mezzo-tinto. Il existe de très belles aquatintes du Canada primitif coloriées par des contemporains.

Au XIX[e] siècle l'augmentation du nombre de livres illustrés et de revues fut suivie d'innovations importantes de la gravure. Entre autre choses, il y eut une renaissance de la gravure sur bois; l'art consommé d'un graveur anglais, Thomas Bewick (1753-1828), en fut la cause principale. En Amérique notamment, les graveurs sur

bois acquirent une dextérité et une remarquable célérité d'exécution, et les gravures sur bois illustrèrent de nombreux journaux et des revues. Ce genre se développa davantage grâce à une nouvelle méthode inventée vers 1860; elle consiste à juxtaposer plusieurs planches en vue de former une seule image. Jusqu'à cette date, la superficie d'une gravure sur bois ne pouvait dépasser la superficie d'un morceau de bois, coupé en travers et mesurant environ dix pouces et demi de diamètre. Mais peu de temps après 1880, les procédés photographiques produisirent des estampes qui remplacèrent, comme valeur commerciale, les gravures sur bois.

Une autre innovation du début du XIX^{e} siècle fut de substituer, dans une certaine mesure, des plaques d'acier aux plaques de cuivre, à la gravure à l'eau-forte, au pointillé, au mezzo-tinto et notamment à la gravure au burin. Les plaques de cuivre se détérioraient facilement lorsqu'on s'en servait, mais des plaques d'acier, on pouvait tirer des centaines et des milliers de gravures sans trop altérer le dessin original. L'emploi de procédés de mécanique et l'habileté technique que les graveurs sur acier acquéraient—progrès analogue à celui des graveurs sur bois—furent la cause d'une immense production de gravures sur acier depuis le moment où l'acier se substitua au cuivre, en 1820, jusqu'à 1860 ou à peu près.

Le premier genre d'impression d'images, distinct de la gravure, fut la lithographie (lithography), qu'inventa, en 1796, Alois Senefelder de Munich. Grâce à cette invention, l'impression se produisit au moyen de la surface d'une pierre (ou de plaques métalliques spéciales) ayant une affinité avec deux substances qui d'ordinaire ne se mélangent pas: l'eau et la graisse. On trace directement un dessin sur la surface d'une pierre lithographique au moyen d'un crayon gras ou d'une encre grasse; on peut aussi tracer ce dessin sur une feuille que l'on applique ensuite sur la pierre. Lorsqu'il s'agit d'imprimer ce dessin, on répand de l'eau et de l'encre sur la surface de la pierre avant chaque impression; les parties non marquées retiennent l'eau, tandis que celles qui ont absorbé la graisse retiennent l'encre. On développa cette méthode en enduisant la surface de la pierre d'un mélange d'acides qui augmente l'affinité des parties non marquées avec l'eau et la répulsion entre les parties grasses et l'eau; le dessin devient même gravé quelque peu en relief. La lithographie connut une vogue considérable, en France principalement depuis 1825 jusqu'à 1875. On constata qu'elle pouvait rendre de grands services à la chromo-lithographie lorsqu'on employait une pierre distincte pour chaque couleur; on produisit, entre 1855 et 1875 notamment, de magnifiques dessins en couleurs.

Au XVIII[e] siècle et au commencement du XIX[e], Paris et Londres devinrent les deux grands centres de production d'estampes; cette dernière ville était plus riche que Paris en gravures ayant trait au Canada. Voici quelques-uns des importants imprimeurs et marchands de gravures: Thomas Jefferys, mort en 1771; l'intérêt qu'il portait pour l'Amérique au moment de la guerre de Sept-Ans l'incita à produire d'importantes cartes géographiques et des gravures; Carrington Bowles; John Boydell (1719-1804); Rudolph Ackermann (1764-1843); C. J. Hullmandel (1789-1850); William Day et Louis Haghe; Vincent Brooks: tous ces individus vécurent à Londres. Voici les noms de quelques imprimeurs parisiens et marchands de gravures de la première moitié du XIX[e] siècle: F. S. Delpech, R. J. Lemercier et Arthur Goupil. Vers le milieu du même siècle, on imprima à New York plusieurs estampes canadiennes. Au même moment, cette industrie s'implantait au Canada, et tout particulièrement à Montréal, quoique la première gravure semble avoir été faite à Halifax, vers 1816.

Depuis 1885, ou à peu près, ce sont des procédés photographiques (photographic processes), qui ont fourni la majorité des estampes et des reproductions. Ces méthodes ressemblent à celles des anciens graveurs et des lithographes d'autrefois, mais c'est la photographie qui accomplit le travail essentiel. En voici les principales opérations: un mélange de bichromate de potasse avec de la gélatine, de l'albumine ou des substances analogues, se durcit par la lumière et devient insoluble dans l'eau. Lorsque, au moyen d'une plaque photographique —et selon qu'on emploie la méthode positive ou négative, directe ou renversée—on expose ce mélange à la lumière, on obtient une surface dure ou molle qui correspond exactement à la transparence ou à l'opacité de la plaque photographique.

Voici les trois méthodes générales des photograveurs:

1—Les procédés à base de surface plane ou presque plane servant à l'impression; la lithographie emploie un procédé analogue. La collotypie, (collotype) ou phototypie, (phototype)—l'héliotypie, (heliotype), ne constitue qu'un genre de collotypie est un procédé ayant pour base un cliché en gélatine dont on se sert pour l'mpression à la manière des lithographes: les parties molles retiennent l'eau: les parties dures, l'encre. Le mot photolithographie, (photo-lithography), désigne quelquefois le procédé suivant: on pose un négatif photographique sur une plaque métallique sensibilisée ou une pierre lithographique enduite d'une pellicule collodionnée. On se sert également de ce mot pour désigner cet autre procédé: sur

une feuille de papier, on photographie le dessin que l'on communique ensuite à la pierre lithographique.

(2)—Les procédés ayant pour base une planche en relief qui reçoit l'encre selon le procédé de la gravure sur bois. Pour l'impression des dessins exécutés en traits (line-printing), on emploie de l'abumine pour enduire les plaques de cuivre ou de zinc. Lorsque ces planches ont été exposées à l'action de la lumière, l'eau enlève les parties molles de l'albumine tandis que les parties dures adhèrent à la plaque et reproduisent les lignes du dessin original. On plonge ensuite la plaque dans un bain d'acide; comme les parties recouvertes d'albumine durcie résistent à l'action de l'acide, la plaque finit par présenter des caractères en relief. De même que la gravure en manière noire et la gravure au pointillé succédèrent à la gravure au burin, l'impression de dessins exécutés en traits fut suivie de la photocollographie (half-tone printing), qui eut également pour objet la reproduction des teintes des illustrations. Pour obtenir ce résultat, on prend la photographie d'une image en interposant entre celle-ci et l'objectif une plaque de verre recouverte d'un réseau de lignes minuscules. Quand l'épreuve négative qui en résulte reçoit la quantité nécessaire d'albumine on obtient une plaque gravée à l'eau-forte et couverte de petits points dont la densité varie selon les traits de l'image originale. Cette méthode appliquée à la chromotypie a produit d'assez satisfaisants résultats, surtout lorsqu'on l'a employée pour le "procédé relatif aux trois couleurs:" on photographie successivement chacune des trois couleurs élémentaires et on les imprime superposées sur une même feuille de papier; on obtient ainsi des teintes, procédé analogue à celui des graveurs en couleur du XVIII^{e} siècle. La méthode moderne produit des résultats beaucoup plus satisfaisants parce que les trois épreuves différentes, prises par l'intermédiaire de verres qui ne laissent passer que les rayons de leur coloration propre, présentent une analyse des couleurs des images avec une précision qui surpasse celle de l'œil humain.

(3)—Les procédés ayant pour base les tailles; l'impression se fait au moyen d'une encre qui demeure dans des incisions de la plaque, procédé analogue à celui des anciens graveurs sur métal. Le plus important de ces genres est la photogravure: on jette d'abord une poudre sur la surface du cuivre, à la manière des graveurs à l'aquatinte. Cette poudre adhère au cuivre tandis que l'eau enlève la gélatine. Après avoir plongé dans un bain d'eau-forte, cette plaque couverte de poudre, elle présente une surface grenée dnas toutes les parties exposées à l'action de l'acide. La photogravure est le meilleur procédé pour reproduire les teintes; elle est toutefois incapable de rendre les couleurs.

LOUIS XIV SENDS THE BRIDES
TO CANADA
Water-colour by C. W. Jefferys

On emploie plusieurs procédés pour prolonger la durée d'une plaque. Par l'électrolyse, on applique une couche légère d'acier sur la plaque de cuivre munie de tous ses caractères; on se sert également de ce procédé pour les plaques gravées à la main. Voici une autre méthode adoptée: on ne se sert des plaques originales que pour faire des moules dans lesquels on dépose, par le moyen de l'électrolyse, les plaques qui doivent servir à l'impression.

Il est quelque peu difficile de classifier les gravures produites par des procédés photographiques: on a souvent donné des noms différents au même procédé; d'autre part, on a souvent modifié quelque peu ces procédés, et l'on changeait ainsi l'apparence d'une estampe lorsqu'elle était terminée. Quelques-unes de ces modifications constituaient des secrets de métier.

Dans le catalogue qui suit, on a, autant que possible, classifié les estampes d'après les caractères techniques que chacune suggère à ceux qui les étudient.

De nos jours, on fait grand cas des illustrations documentaires. Nous vivons à une époque que caractérisent la renaissance et la diffusion extraordinaire des images employées pour illustrer l'exposé des faits ou des fictions. En ce qui concerne l'histoire, l'exposition de gravures, l'emploi de plaques de lanterne magique et l'usage du cinéma même manifestent ce nouvel intérêt. Les savants consultent de plus en plus la collection des Archives publiques; elle leur fournit des matériaux pour illustrer leurs livres et agrémenter leurs conférences par des projections. Chaque année, les instituteurs d'Ottawa et des environs conduisent aux Archives des centaines d'élèves pour leur montrer l'exposition des peintures, des dessins, des gravures et des cartes qu'on peut voir en cet endroit; les témoignages de ces maîtres, attestant l'utilité de cette exposition pour l'enseignement de l'histoire du Canada, sont des indices révélateurs. L'enfant qui ne comprenait pas comment on avait pu livrer la bataille des plaines d'Abraham sur le sommet d'un rocher servant de fondement à la ville de Québec, voit sa difficulté disparaître quand il regarde un tableau représentant l'étendue de pays autour de la ville de Québec et de ses environs, au XVIII^{e} siècle. Et lorsque l'élève prend connaissance des portraits, des peintures historiques ou des "tableaux de mœurs" des époques antérieures, il peut résoudre immédiatement des objections plus spécieuses qui l'empêchaient d'apprécier à leur juste valeur les éléments vitaux et humains qui constituent la matière de l'histoire. Aux chercheurs plus férus de connaissances, la collection des Archives permet de connaître un élément vague mais important

dans l'étude de l'histoire: l'atmosphère historique; elle leur fournit également l'occasion de noter d'innombrables détails se rapportant à des faits, questions intéressantes et souvent très utiles qu'on ne saurait trouver dans les livres.

En compilant les gravures et les autres pièces historiques, le ministère des Archives publiques rend service aux générations présentes et futures. Le poète anglais a écrit:

"Men write on the earth in time their legend.
Then into earth's bosom sink to rest,
And after ages decipher slowly
The mingled scroll like a palimpsest."

L'un des principaux objectifs de l'archiviste canadien et de ses adjoints, c'est de faire en sorte que les documents contemporains offrent à l'historien de demain plus de précisions que l'historien d'aujourd'hui n'en trouve dans les documents des époques antérieures. Le ministère conserve, avec le même soin que s'il s'agissait de gravures anciennes, les portraits et les paysages contemporains de même que les illustrations d'événements importants de l'époque actuelle. Plusieurs de ces objets d'art ne sont peut être pas d'une grande utilité et d'un grand intérêt aujourd'hui, mais avec le temps, ils acquièrent une valeur documentaire.

Il n'est pas hors de propos d'ajouter quelques explications d'un ordre moins général.

C'est le compilateur qui a été chargé de la rédaction et de la disposition du catalogue qui suit. Toutefois l'aide qu'il reçut de toutes les branches du ministère des Archives publiques, soit dans le bureau-chef à Ottawa, soit dans les autres bureaux situés ailleurs, lui a permis d'achever ce travail. L'auteur désire remercier ces fonctionnaires et notamment le Dr H. P. Biggar, archiviste en chef du Canada, en Europe, qui facilita la tâche de l'auteur en obtenant des renseignements dans les bibliothèques et en consultant d'autres sources en Europe; il corrigea aussi les épreuves de ce livre et fit de nombreuses suggestions qui furent intercalées dans le texte. Le compilateur a aussi acquis une dette de reconnaissance envers plusieurs personnes qui ne sont pas membres du personnel des Archives et qui lui ont prêté leur précieuse collaboration. L'auteur regrette de ne pouvoir mentionner que les noms suivants: M. J. de L. Taché, Bibliothécaire général du parlement à Ottawa: M. H. O. McCurry, secrétaire de la galerie nationale de tableaux du Canada, à Ottawa; M. E. R. Greig, secrétaire de la galerie des arts, à Toronto; M. P. G. Roy, archiviste de la province de Québec; M. Ægidius Fauteux, bibliothécaire de la

bibliothèque St. Sulpice, à Montréal; M. le professeur A. S. Morton de l'université de Saskatchewan, à Saskatoon; M. le professeur D. McArthur de l'université Queens à Kingston; M. Victor H. Paltsits, chef de la division de l'histoire américaine et conservateur des manuscrits, à la bibliothèque publique de New-York; le Dr J. C. Webster, à Shediac, Nouveau-Brunswick; M. G. Vanier, à Paris, France.

Il a été nécessaire d'omettre le nom d'un homme à qui l'auteur a de grandes obligations, et qui a lui-même demandé que son nom ne fût pas mentionné.

Mademoiselle Jeanne Chénier, du ministère des Archives publiques, catalogua bon nombre d'estampes, en collaboration avec le compilateur; elle a accompli la tâche vraiment ardue de dactylographier le texte pour l'imprimeur. M. Norman Fee, du même ministère, catalogua aussi quelques estampes et corrigea les épreuves. Il convient de souligner le soin et la courtoisie des imprimeurs et de mentionner le nom de M. H. Ussher; grâce à leurs concours, l'auteur put mener à bien une entreprise difficile et fastidieuse.

J. F. K.

ARRIVAL OF THE BRIDES
AT QUEBEC
Water-colour by C. W. Jefferys

PART I — 1re PARTIE

PORTRAITS

EXPLANATORY NOTE TO PORTRAIT CATALOGUE

THE names of the persons whose portraits are in the collection are arranged in chronological order, according to the respective dates of death. A brief biographical sketch is given, indicating, if it seems advisable, the association of the subject with Canadian history. The catalogue is confined to portraits of persons having some "Canadian" interest, but a catholic interpretation has been given to this restriction. It may be noted that, beginning with 1492 A.D., all sovereigns of the British Isles, all persons through whom the crown of the United Kingdom has been inherited, all sovereigns and heads of the state in France, all the Presidents of the United States of America, and all the Popes, whose portraits are in the collection, have been included in the catalogue, even though, individually, some of them may have had no connection with Canada. The catalogue, however, is not designed to serve the purpose of a biographical dictionary, and, while reasonable care has been taken to ensure that these brief "lives" are trustworthy, they have received no special original investigation.

The portraits of each personage are arranged, generally, according to their dates, or the dates of the original paintings on which the pictures here noticed are based, so far as these dates are known. Occasionally this rule has been departed from for special reasons, and frequently the information necessary for its strict observance has not been available. Last in order are pictures of statues, medallions, and other graphic models.

The title and descriptive matter attached to each picture has been printed with indented margin. It is made up of the following parts:

(1) The reference number, placed in the indented margin.

(2) The title. In the case of prints, and of such drawings and paintings as have a written title imitating print, the title has been reproduced as exactly as typographical and space considerations will permit. The different sizes of type in the title as given by the catalogue do not represent exactly, but only relatively, those of the original title. Because of the fact that script type cannot be used in a limited space, it has been necessary to represent script by *Cheltenham Light Italic*. Dark face, shaded and outline types are represented by dark face, usually **Caslon Bold.**

(3) Description of subject-matter of picture. The terms "r. hand" and "l. hand" indicate the right and left hands of the subject as he appears in the picture. But the terms "to r.," "to l.," indicate direction with reference to the spectator. The following abbreviations are used: H.L. = half-length; T.Q.L. = three-quarters-length, W.L. = whole-length.

(4) Technical description and bibliographical information. In the Introduction some explanation is given of the various technical terms used. In this respect it has not been the aim to attain absolute and meticulous accuracy, but only to provide such a brief and trustworthy description as will be sufficient for practical purposes of identification or estimation of value. Dimensions are in inches, the perpendicular first, the horizontal second. The dimensions are those of the actual surface of the printed picture, not of the plate impression. In the case of prints which are not confined within a fixed line, the dimensions indicate approximately the space covered by the print. For the book-illustrations bibliographical references are given to those books which are to be found in the Archives library; but if the illustration is reproduced in many different books only those are mentioned which seem most important or most useful.

After the title and description of the picture, a note is sometimes attached giving its history, an estimation of its importance, or, more frequently, brief biographical sketches of the artist and the engraver.

NOTE EXPLICATIVE JOINTE AU CATALOGUE DES PORTRAITS

LES noms des personnes, dont les portraits figurent dans la collection, sont disposés dans l'ordre chronologique, selon la date du décès de chaque personne. On a rédigé une brève notice biographique de ces personnages; on a indiqué, quand on a jugé la chose nécessaire, les traits d'union entre ces personnages et l'histoire du Canada. Dans ce catalogue, on ne mentionne que les portraits de personnes qui intéressent les Canadiens, mais on doit donner un sens large à cette restriction. Il convient d'observer que l'on trouvera dans le catalogue le nom des portraits de tous les rois de la Grande-Bretagne, de toutes les personnes qui ont transmis la couronne du Royaume-Uni, de tous les rois et de tous les présidents de la France, de tous les présidents des Etats-Unis d'Amérique, et de tous les papes, depuis l'année 1492 A.D.; toutefois plusieurs d'entre eux n'ont eu, comme individus, rien à voir au Canada. Cependant ce catalogue ne prétend pas être un dictionnaire biographique; on s'est efforcé de présenter de brèves notices sans faire des recherches spéciales, aux sources mêmes.

Les portraits de chaque personnage sont généralement disposés selon leur date ou selon la date connue des peintures originales d'après lesquelles on a fait les copies ici mentionnées. Quelquefois l'auteur s'est écarté de cette règle, lorsqu'il avait des raisons spéciales d'agir ainsi; assez souvent, il n'a pu se procurer les renseignements nécessaires pour se conformer à cette règle. Après l'énumération des portraits, on trouve les titres des photographies des statues, des médailles et de quelques autres objets d'art graphique.

Le titre et les notes descriptives de chaque image, imprimés avec une marge spéciale renferment les renseignements suivants:

(1) Le chiffre imprimé dans la marge spéciale et indiquant le renvoi.

(2) Le titre. Quant aux estampes, et lorsque les dessins et les peintures ont des titres qui semblent imprimés, on a reproduit ces caractères avec autant d'exactitude que possible en tenant compte des exigences typographiques et de l'espace dont on pouvait disposer. Les différentes dimensions de caractères employés pour les titres que l'on trouve dans le catalogue ne sont que la copie approximative des titres originaux. Comme on ne peut imprimer l'écriture anglaise (script type) dans un petit espace, il fallut représenter cette écriture par les italiques, genre "*Cheltenham Light.*" Le genre "Caslon Bold" représente ordinairement les caractères gras, ombragés ou ouverts.

(3) Description du sujet de la gravure. Les expression "r. hand," côté droit, "l. hand," côté gauche, indiquent le côté droit et le côté gauche du sujet tel qu'il apparaît dans l'illustration. Mais les termes "to r.," à droite, et "to l." à gauche, indiquent la direction qui se rapporte au spectateur. On se sert fréquemment des termes et des abréviations suivantes: "Head" = Tête; "Bust" = Buste; "H.L." (Half-length) = Portrait peint à mi-corps; "T.Q.L." (Three-quarters-length) = un trois-quarts; "W.L." (Whole-length)—Portrait en pied; full face = portrait de face; seated = assis.

(4) Description technique et renseignements bibliographiques. Dans l'introduction, on explique certains termes techniques employés dans ce livre. A ce sujet l'auteur ne s'est pas proposé d'arriver à une précision absolue et méticuleuse, mais plutôt de présenter une description succincte et exempte d'erreurs qui, dans la pratique, suffise à ceux qui font des recherches d'identification ou qui veulent connaître la valeur de certaines gravures. Les dimensions sont données en pouces; on mentionne d'abord la perpendiculaire puis la ligne horizontale. Par dimensions, nous entendons la longueur et la largeur de la surface véritable de l'estampe et non pas la longueur et la largeur de la plaque impressionnée. Au sujet des estampes non délimitées, leur superficie est approximativement indiquée par des dimensions données. En ce qui concerne les illustrations insérées dans les livres, le lecteur trouvera à leur sujet des renvois aux ouvrages qui sont dans la bibliothèque des Archives. Mais si ces illustrations sont reproduites dans plusieurs livres différents, il n'est fait mention que de ceux qui semblent les plus importants ou les plus utiles.

Au titre et à la description, on a quelquefois joint une note qui résume l'histoire et marque l'importance de la gravure; plus souvent, on donne une brève notice biographique de l'artiste et du graveur.

SECTION I — 1re SECTION

1000 - 1700

A.D.

VISCOUNT NORTHCLIFFE

Painting in oils by P. A. de László

LEIF ERICSSON

Fl. c. 1000

From the tenth to the fifteenth centuries Norse settlements existed on the south-west coast of Greenland. There are traditions of voyages made to lands more remote, which are believed to have been parts of the continent of America. One of these lands, Vinland, or Wineland, was discovered, according to Norse sources, by Leif, son of that Eric the Red who had founded the Greenland colony. The Icelandic Sagas say that Leif, apparently in 999, sailed from Greenland to Norway, and that, when returning in the following year, he was driven out of his course and came upon Vinland.

1 FROM A PHOTOGRAPH. FRONTISPIECE CANADIAN MAGAZINE.
| BOSTON'S TRIBUTE TO LEIF ERICSSON. |
Designed by Miss Whitney, and Erected in 1887 to Commemorate the Discovery | of the Continent of America by the Northmen in the year 1000 A. D.

Statue. W. L. : with pedestal.
Half-tone print : 6 x 4. Pl. to *The Canadian Magazine*, vol. X (1897).

Anne Whitney (1821-1915), a native of Watertown, Massachusetts, began work as a professional sculptor in 1860. The statue of Leif Ericsson, an imaginary representation, is among her best works.

MARCO POLO

1254 — 1324 ?

A Venetian who travelled extensively in China and other parts of Asia about 1271 to 1295. His Book, dictated in 1298–9, was the greatest contribution made in the Middle Ages to European knowledge of the geography of the far East, and had an important influence on the early discoverers and explorers of America.

2 MARCO POLO

Bust : slightly to l.
Clipping. Half-tone print : 3¼ x 2⅜.

None of the extant portraits of Marco Polo is known to be authentic.

JEAN DE BÉTHENCOURT

C. 1360 — 1422

Jean de Béthencourt was one of the earliest of those Norman adventurers who did so much to extend French maritime power. He set out, in 1402, to conquer the Canary Islands, which had been discovered, or rediscovered, by Europeans early in the fourteenth century. He and his companion, Gadifer de La Salle, occupied several of the islands. In 1406 he returned to Normandy. The French retained

a precarious hold in the Canaries for some years longer, when they finally passed to the dominion of Spain.

3 HIST. DE FRANCE. || BETHENCOURT. |

B Moncornet fecit *Landon dirext.*

H. L. : to r. ; in armour.

Etching : 2 9/16 x 2 ; with frame, 3 3/4 x 2 1/4. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. IV (Paris : 1805).

Balthazar Moncornet (*c.* 1630–1670) was a Parisian engraver and printseller who produced a vast number of engraved portraits. Charles Paul Landon (1760–1826) was a French historical painter of some merit, but is better known as a writer on art.

4 Rouargue frères del. et sc. | Jehan de Béthencourt, | Roi des Canaries.

W. L. : to r. ; in armour, with sword. Coat of arms and supports, coloured, in upper margin.

Line engr. : 6 x 4. Pl. to *Les Navigateurs Français*, by Léon Guerin (Paris: 1846).

PRINCE HENRY OF PORTUGAL

4 March 1394 — 13 November 1460

Prince Henry, called "the Navigator." was the son of John I, King of Portugal, and of Philippa, daughter of John of Gaunt, son of King Edward III of England. He distinguished himself in the wars against the Moors, but his fame rests chiefly on his work in directing maritime discovery. He promoted scientific studies at home, and sent out numerous expeditions for exploration and colonisation. The African coast was explored as far as the Gambia River, and the design adopted of reaching India by this southern route. The trade in negro slaves was inaugurated. In the Atlantic Ocean the Madeiras, the Azores, and the Cape Verde Islands were discovered, or rediscovered, and expeditions seem to have sailed even beyond the Azores.

5 *Copyright, 1903, by George Barrie & Sons.* || Prince Henry of Portugal, surnamed "The Navigator." After | the miniature in the *Chronicle of the Discovery and Conquest of Guinea* | by Gomes Eames de Azurara, begun in 1448 and completed in 1453. | *Now in the Bibliothèque Nationale, Paris.*

[In the ornamental border] talant de bīē faire

Bust : to r.; hat draped in black, and neck-band black.

Combination half-tone and line print, coloured : 3 1/2 x 2 5/8 ; with ornamental border, 5 1/2 x 4. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]).

Gomes Eannes de Azurara was a Portuguese historian of the fifteenth century. His *Chronica do descobrimento e conquista de Guine*, completed in 1453, exists in a magnificently ornamented manuscript copy, said to have been prepared for the royal library at Lisbon, now in the Bibliothèque Nationale, Paris. It has been suggested that the miniature of Prince Henry which it contains is due to a painter of the school of the Flemish artist Jan van Eyck, who visited Portugal in 1428. The portrait

is believed to represent the prince in mourning for his brother, Dom Pedro, who died in 1449.

6 [On face of print] PRINCE HENRY | OF | PORTUGALL

FAC-SIMILE OF AN ANTIQUE AND EXCEEDINGLY RARE ENGRAVING MADE IN HOLLAND ABOUT THREE HUNDRED YEARS AGO.

W. L. : to r.; looking to l.; with body armour, helmet, shield and lance; representation of siege of Ceuta in background. Insets in upper corners.

Line print : 7 3/8 x 6. Pl. to *Magazine of American History*, vol. XXVII (1892).

7 PRINCE HENRY, THE NAVIGATOR
[In frame] **HENRY INFANTE OF PORTUGAL. 1450.**

H. L.: to r.; in armour; head bare; r. hand in book. In architectural frame, with coat of arms and motto at bottom.

Half-tone print from line engr.: oval, 3 x 2 3/8; with border, rect., 5 3/8 x 3 1/4. Pl. to *European Background of American History 1300-1600*, by Edward Potts Cheyney (*The American Nation*, vol. I) (New York and London: [1904]).

TOSCANELLI

1397 — 15 May 1482

Paolo dal Pozzo Toscanelli was a native of Florence, a graduate of the University of Padua, and one of the most learned men of science of his day. Letters, the authenticity of which is generally, but not universally, accepted, are extant from him to Columbus, discussing the project of a western route to the Indies.

8 *Portrait of Paolo Toscanelli.*

Bust : profile ; to l.

Half-tone print : 6 1/2 x 4 1/4. Pl. to *Christopher Columbus*, by John Boyd Thacher, vol. I (New York and London : 1903).

The portrait of Toscanelli was painted by Alessio Baldovinetti about 1471–1476. It no longer exists, but is believed to have been the model for that by Giorgio Vasari (1511–1574) in the Palazzo Vecchio, Florence, executed in 1569–1572.

CHARLES VIII

30 June 1470 — 8 April 1498

Charles VIII, King of France, only son of Louis XI, succeeded to the throne in 1483, and assumed the government in 1492.

9 *Léonard de Vinci pinxt.* *I. Lith. de Delpech.* *Maurin* | CHARLES VIII. | *Roi de France.* | *Tiré du Musée Royal de France.*

Nearly H. L.: to r.; looking to l .; with cap, fur scarf and insignia collar.

Lith.: about 10 1/2 x 9 1/2. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

10 *I. Lith. de Delpech.* | *Charles VIII.* [Followed by facsimile of autograph.]

Same portrait.
Lith.: about 3 1/2 x 3 1/2.

François Sépharin Delpech (1778–1825), French writer and draughtsman, published many portraits in lithograph. His work was continued after his death by his widow.

11 PLATE XXVI. || Charles VIII. of France. | Portrait by an unknown artist of the fifteenth century. Painted on wood. One-third | the size of the original. (Paris, in private ownership.) | *History of All Nations, vol. X., page 376.*

H. L.: to l.; wearing hat.
Line print: 5 5/8 x 4 3/8. Pl. to *A History of All Nations*, by John Henry Wright and others, vol. X (Philadelphia and New York [1905]).

The illustrations to this work are, for the most part, taken from the original German edition, *Allgemeine Weltgeschichte* (Berlin : 1884-1892).

JOHN CABOT

? — 1498 ?

Giovanni Caboto, or John Cabot, a mariner, Genoese by birth, became a citizen of Venice in 1476, and, apparently about 1484, settled in London. In 1497 he commanded a ship which sailed from Bristol and came to land somewhere within the present dominions of Canada and Newfoundland, the first European vessel recorded to have done so, at least since the time of the Norsemen. In 1498 he led a second expedition westward: but there is no certain information as to the outcome. The evidence suggests that Cabot, after exploring a considerable part of the North American coasts and returning to England, soon died.

12 IMAGINARY MEDALLION PORTRAIT OF JOHN CABOT. | By Carlo Barrera Pezzi. From | a memoir published in Venice in 1881.

Medallion. Bust : profile ; to l.
Half-tone print : 2 5/8 diam. In *The New England Magazine*, vol. XVII. February, 1898.

ELIZABETH OF YORK

11 February 1465 — 11 February 1503

Elizabeth was the daughter of Edward IV of England, and became the Queen Consort of Henry VII, to whom she was married on January 18, 1486.

13 ELIZABETH OF YORK | From the portrait in the National Portrait Gallery | Painter unknown
[On picture] ELIZABETHA VXOR | HENRICI VII

Nearly H. L.: to l.; hands resting in front and holding white rose.
Half-tone print : 5 x 3 3/4. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

POPE ALEXANDER VI

1 January 1431 — 18 August 1503

Rodrigo Llançol, usually known by his maternal name, Borja, or Borgia, was a Spaniard who became cardinal in 1456, and in 1492 was elected Pope. In April, 1493, he learned of the discovery of Columbus, and on May 3 and 4 issued two bulls by which he drew a line of demarcation one hundred leagues west of the Azores and granted to the sovereigns of Spain the same rights over lands discovered or to be discovered by them west of that line as had previously been granted to the Portuguese over their discoveries on the African route.

14 [In frame around portrait] **ALEXANDRI VI PONT. MAX. ANN. VIII**

Bust : profile ; to l.
Clipping. Woodcut : oval, 1 1/16 x 13/16 ; with ornamental border, cut down.

ISABELLA OF SPAIN

22 April 1451 — 26 November 1504

Isabella, daughter of John II, King of Castile, succeeded her brother, Henry IV, in 1474. In 1469 she had married Ferdinand, who became King of Aragon in 1479. The union of Spain was completed by the conquest of Grenada from the Moors in 1492. It was she who decided to equip the expedition of discovery proposed by Columbus, after his plans had been rejected by the officials of the Spanish court.

15 **Title missing.**
Nearly T. Q. L. : to r.; book in r. hand.
Line engr. : 3 7/8 x 2 1/4. Margins, including title, trimmed.

16 QUEEN ISABELLA OF SPAIN.

W. L. : to l.
Print : about 7 1/2 x 4 1/2. Pl. to *Magazine of American History*, vol. XXVI (1891).

17 ISABELLA THE CATHOLIC | ERECTED BY MADRID MUNICIPALITY (1885)

Equestrian statue on high pedestal : r. hand elevating cross. Figures of warrior and priest on either side.
Half-tone print : 7 5/8 x 5 1/2. Pl. to *The Catholic Encyclopedia*, vol. IX (New York : [1907]).

CHRISTOPHER COLUMBUS

1446 ? — 20 May 1506

Cristoforo Colombo, Cristobal Colon, or Christopher Columbus, the Discoverer of America, was a native of Genoa. His project of a westward voyage to India was adopted by the Spanish court in 1492:

on August 3 he sailed from Palos, and on October 12 discovered land, probably Watling Island in the Bahamas. After visiting others of the Bahamas, Cuba and Haiti, he returned to Europe, arriving at Lisbon on March 4, 1493. He made three more voyages to the New World, in 1493, in 1498—when he first reached the mainland—and in 1502.

18 *No. 5. The De Orchi Portrait.*

[On face of print] **COLOMBVS LYGVR - NOV ORBIS REPTO**

Bust : to l.

Half-tone print : 5 1/2 x 4 5/8. In text of *Christopher Columbus*, by John Boyd Thacher, vol. III (New York and London : 1904).

Paolo Giovio, or Paulus Jovius (1480–1552), priest and author, gathered a large collection of portraits at his villa on the Lake of Como, Italy. In this gallery there was, in 1556, a portrait of Columbus. A painting now in the possession of the de Orchi family, of Como, is held to be the same portrait, inherited from the nephew and heir of Paulus Jovius.

19 Portrait de Colomb. – D'après le portrait qui était dans la galerie de Paolo Giovio, et inséré dans l'édition illustrée des *Eloges d'écrivains célèbres.*

Bust : to l.

Woodcut : about 3 1/2 x 3. In text of *Voyageurs anciens et modernes*, by Edouard Charton, vol. III (Paris : 1855).

20 *No. 1. The Jovian Portrait.*

Another copy, showing frame.

Line print : 4 1/8 x 3 1/4 ; with ornamental border, 6 1/4 x 5 3/4. In text of Thacher, *loc. cit.*

In 1575 Petrus Perna, of Basle, issued an edition of Jovius' *Elogia Virorum* in which is a woodcut representation of Columbus, said to be reproduced from the portrait at Como. The engraver, it is believed, was Tobias Stimmer (1539–1592 ?), a Swiss artist.

21 *No. 2. The Altissimo Portrait.*

[On face of print] **CRISTOVS: COLOMBO**

Bust : to l.

Half-tone print : 6 1/8 x 4 1/2. In Thacher, *loc. cit.* There is another copy in *The Dawn of Canadian History*, by Stephen Leacock (Toronto : 1914).

These prints are from a painting in the Uffizi Gallery, Florence, believed to be the copy of the Jovian portrait at Lake Como, made between 1552 and 1556 for Cosimo, Duke of Tuscany, by Cristofano di Papi, called "dell' Altissimo", a Florentine painter.

22 THE FLORENCE PORTRAIT OF COLUMBUS.

Similar picture.

Woodcut : 5 1/2 x 4. Pl. to *Magazine of American History*, vol. XXVIII (1892).

This print seems to be derived from a copy of the Florence portrait, made in 1784 for Thomas Jefferson, then Minister of the United States at the court of France, and since 1835 in the possession of the Massachusetts Historical Society, Boston.

23 *No. 16. The Ambras or Vienna Portrait.*

W. L. : to l.; in fur-trimmed robe; in r. hand staff of standard, resting on globe. In lower r. hand corner representation of a ship with legend : A CASTILLA I A LEON NVEVO MVNDO DI COLO.

Half-tone print : 7 ¾ x 3 7/8. In Thacher, *loc. cit.*

This picture is believed to have been copied in the sixteenth century from the Como portrait. It was long in the castle of Ambras, near Innsbruck, but in 1805 was removed to Vienna.

24 *No. 6. The Yañez Portrait – after Restoration.*

[On face of print] COLOMBVS LYGVR NOVI ORBIS REPTOR

Bust : to l.

Half-tone print : 6 1/8 x 4 5/8. In Thacher, *loc. cit.*

This portrait, now in the National Library, Madrid, was sold to the Spanish government in 1763 by Señor N. Yañez of Granada as an authentic portrait of Columbus. It was found to have been painted over, and the original was restored about 1875. This seems to be an Italian painting of the Jovian type, and the claim has been made that it is the original Jovius portrait.

25 Christophe Colomb. – D'après une gravure faite à Rome en 1596 par Capriolo, et reproduite dans le travail iconographique de M. Carderera sur Colomb.

Bust : to l.

Woodcut : about 3 1/4 x 2 1/2. In text of Charton, *loc. cit.*

26 *No. 7. The Capriolo Engraving.*

[On face of print] CHRISTOPHORO COLOMBO

Same picture : better reproduction.

Half-tone print from line engr. : 4 11/16 x 3 7/16 (including title margin). In text of Thacher, *loc. cit.*

This is an illustration to *Ritratti di Cento Capitani Illustri Con li Lor Fatti in Guerra Brevemente Scritti*, by Filippo Tomasini and Giovan Turpino, printed at Rome in 1596 by Domenico Gigliotti. The engraving was by Aliprando Capriolo, a Florentine engraver. It seems to be a modified version of the Jovian type of portrait.

27 *No. 11. The Royal Palace (Madrid), or Rinçon Portrait.*

Bust : to r.

Print : about 4 x 4. In text of Thacher, *loc. cit.*

In the Royal Palace at Madrid is a portrait of Columbus, attributed to the Spanish artist Antonio del Rinçon (1446–1500). Critics now regard it as based on the Capriolo engraving, which it closely resembles.

28 [In frame around picture] CHRISTOPHORVS COLVMBVS GENVENSIS

Portrait de Colomb, gravé par Th. de Bry, à | coté de celui d'Améric Vespuce, dans une | médaille faisant partie de la gravure qui a pour | titre : *Americæ retectio*, mise à la suite de la préface de la | quatrième partie de l'*Amérique.*

Bust : to r.

Woodcut : 1 1/4 diam.; with rame, 1 1/2. In text of Charton, *loc. cit.*

Dirk, or Theodorus, De Bry (1528–1598) was an engraver, a native of Liége, who spent the greater part of his life at Frankfort. There, in 1590, inspired by the example of Hakluyt, he began the publication of a collection of voyages, illustrated by engravings, to which the title usually given is *Collectiones peregrinationum in Indiam orientalem et Indiam occidentalem.* The work, in Latin and German, was continued by his family, and completed in 1634. Part IV of the "America" section was published in 1594. This Columbus portrait is said to have been engraved by Adriaen Collaert, a Flemish designer and engraver of the second half of the sixteenth century, and to have been based upon a painting by Jan van der Straet (1523?–1605?), also known as Johannes Stradanus and as Giovanni della Strada, a native of Bruges, who lived in Italy the greater part of his life, where he became an artist of prominence.

29 CHRISTOPHORVS–COLVMBVS. | *henri Lefort fecit Anno 1891.* [On guard] *An imaginative but satisfactory portrait of* | Christopher Columbus. | *Reproduction of the etching made by Henri Lefort in 1891 from* | *the portrait preserved in the Naval Museum at Madrid.* | (*The rights to this etching are owned by M. Knoedler & Co., New York.*)

Bust : to r.

Etching : oval, 6 x 4 3/4; with border, rect., 7 3/8 x 5 7/8. Pl. to Thacher, *op. cit.*, vol. I (1903).

Henri Lefort (b. 1852) was for a time president of the "Société des Aquafortistes."

30 [On face of print] CHRISTOPHORVS COLVMBVS. [Facsimile of monogram and signature of Columbus below print.] [On guard] *Portrait of* | *Christopher Columbus* | *From the painting in the Marine* | *Museum at Madrid* | *Reproduced from Lefort's* | *etching, by permission of* | *M. Knoedler & Company,* | *New York.* | *Signature from his letter* | *to the Spanish Sovereigns,* | *February 6th, 1502.*

Same picture.

Colour half-tone print : 4 1/8 by 3 3/8. Pl. to *A History of the United States and its People*, by Elroy McKendree Avery, vol. I (Cleveland : 1904); also in *Journal of American History*, vol. II (1908).

31 *Copyright 1903 by G. Barrie & Sons.* [On guard] CHRISTOPHER COLUMBUS | *Water-color facsimile after the painting by an unknown artist, now in the Museo Naval at Madrid.*

Same picture : nearly H. L.

Photogravure, coloured : 5 x 3 7/8. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia [1903]). There is a half-tone copy in *A History of All Nations*, by J. H. Wright and others, vol. XXI (Philadelphia and New York); and a photogravure copy in *The Spanish Conquerors*, by Irving Berdine Richman (New Haven, etc.: 1919).

The painting in the Marine Museum, Madrid, is a late production, probably of the nineteenth century. It seems to have been based on careful study of the older portraits, and of such information as has been preserved regarding the appearance of Columbus.

32 *CHRISTOFLE COLOMB, GENEVOIS*

H. L. : to r.; looking to l.; bearded; astrolable in l. hand.

Line engr.: 6 3/4 x 5 1/2. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

The portrait published by André Thevet (1502–1590) differs markedly from all independent types of Columbus portraits. There is no ground for believing that it is not fictitious.

33 CHRISTOFEL COLONUS.

H. L. : to r.; looking to l.; ship in distance.

Line engr. : irregular, 6 x 5 1/4; with ornamental border of fish, shells, etc., rect., 11 x 6 1/2. Pl. to *America*, by John Ogilby (London : 1671) There is a copy in *Magazine of American History*, vol. XXVI (1891).

Adapted from Thevet's portrait. It appeared first in *De nieuwe en onbekende Weereld*, by Arnoldus Montanus (Amsterdam: 1671), and is usually designated the Montanus portrait.

34 **CHRISTOPHER COLUMBUS**

Bust : to l.; bearded. In architectural frame.

Print after engr. : oval, 2 3/4 x 2 3/8; with ornamental border rect., about 6 3/4 x 4 3/4. In *Magazine of American History*, vol. XXVI (1891).

35 COLUMBUS. | *Who first discovered the West Indies.*

Same portrait : to r. In oval frame on pedestal. Four small scenes at bottom.

Print after engr. : oval, 3 3/8 x 2 7/8; with ornamental border, rect., 6 3/8 x 3 5/8. In *Magazine of American History*, vol. XXVI (1891).

These portraits are based on one which appeared in the 1728, Madrid, edition of the *Historia general de los hechos de los Castellanos* of Herrera (1549–1625), and which in turn was derived from the Montanus portrait.

36 Christophe Colomb. – D'après la gravure du fils de Th. de Bry, publiée en tête de la cinquième partie des *Grands Voyages*. (Ce serait, suivant | Th. de Bry, la copie fidèle d'un portrait peint, d'après nature, par ordre d'Isabelle et de Ferdinand IV, avant le départ de Colomb pour ses | expéditions).

Bust : to l.; with cap.

Woodcut : about 3 x 2 1/2. In text of Charton, *loc. cit.*

37 QVI RATE VELIVOLA OCCIDVOS PENETRAVIT A D̄ IDOS | PRIMVS ET AMERICAM NOBILITAVIT HVMVM || ASTRORVM CONSVLT', ET IPSO NOBILIS AVSV | CHRISTOPHOR' TALI FRONTE COLVMB' ERAT

[Around portrait] CHRISTOPHORVS COLVMBVS LIGVR, INDIARV̄ PRIM'INVET^{R} A^{o}1492

Same picture : complete reproduction of original, including border.

Photo-process print : 3 1/2 diam.; with ornamental border, rect., 5 7/8 x 4 7/8. Pl. to *Hakluytus Posthumus or Purchas His Pilgrimes*, vol. II (Glasgow : 1905). There is a half-tone reproduction of the De Bry portrait in Thacher, *op. cit.* vol. III.

This engraving appears in Part V of the "America" section of De Bry's *Voyages*, published in 1595. He states that it is from a copy of a painting made by order of the sovereigns of Spain before Columbus departed on his first voyage, a copy given by the artist himself to a friend of De Bry. There is no other record of any such contemporary portrait of Columbus, and this fact, together with obvious chronological and other difficulties, have rendered De Bry's story suspect. The original engraving was executed by De Bry's son, John Theodore De Bry (1561–1623).

38 *Boissard del. Worthington sc.* | **Christopher Columbus.** [Facsimile of handwriting, with monogram and signature, follows.]

Same picture.
Line engr. : 4 1/4 x 3 3/8.

Jean Jacques Boissard (1528–1602) was a French writer and antiquarian. The De Bry engraving of Columbus was printed in several works published under Boissard's name: *Icones et vitæ virorum illustrium* (Frankfort: 2nd part, 1597); *Bibliotheca sive thesaurus virtutis et gloriæ* (Frankfort: 1628–1634); and *Bibliotheca calcographica* (Frankfort: 1650–1664). William Henry Worthington, an English line engraver, was born about 1795, and is known to have been doing work in 1833. His *Portraits of the Sovereigns of England* was published in London, 1824.

39 Another copy of the De Bry portrait. Title missing.
Clipping. Line engr. : about 3 1/4 x 2 1/2.

40 *Lith. de Lemercier A Paris.* *A^e Maurin* | *1836.* | **CHRISTOPHE COLOMB.**

Same picture : to r.
Lith. : about 4 x 3 1/2. Pl. to *Biographie maritime*, by M. Hennequin, vol. II (Paris : 1836).

Antoine Maurin (1793–1860), a French historical painter, prepared the portraits to illustrate Hennequin's work. Rémond Jules Lemercier (b. 1802) was a Paris printer who contributed much to the artistic development of lithography.

41 *No. 22. The Versailles Portrait.*

Bust : to r.; wearing cap.
Half-tone print : 4 1/8 x 3 3/8. In text of Thacher, *loc. cit.*

The claim has been made that the painting in the Historical Museum at Versailles, which was brought from Brussels to Paris in 1833, is the original of the De Bry portrait. It is now regarded as more probably a copy from the De Bry.

42 CHRISTOPHER COLUMBUS. | *From the Engraving by Mercurio.*

Same picture.
Clipping. Half-tone print : 2 x 1 3/8.

Paolo Mercuri (1808–1884), a famous Italian engraver who practised in Paris during the years 1832–1847, made an engraving from the Versailles portrait.

43 *No. 23. The Talleyrand Portrait.*

H. L. : to r.; l. hand across body.
Half-tone print : 6 1/4 x 5. In Thacher, *loc. cit.*

This portrait, now in the Metropolitan Museum, New York City, is said to have long hung in the château of Valençay, department of Indre, France, the property of the Duc de Talleyrand Valençay et Segan. It closely resembles, but is not identical with, that of Versailles. An inscription attributes it to "Sebastianus Venetus." Sebastiano Luciani (1485–1547), called Sebastiano del Piombo, was a native of Venice who went to Rome, worked for a time in conjunction with Michel Angelo, and was regarded, after the death of Raphael, as the most distinguished painter in Rome. If it is a genuine work of Sebastiano, it may be the original of the De Bry engraving, but need not have been painted as a portrait of Columbus.

44 *No. 36. The Lotto Portrait.*

H. L. : to r.; head turned to l.; r. hand holding map; l. hand beside hour-glass resting on book.
Half-tone print : 5 3/8 x 4 5/8. In text of Thacher, *loc. cit.*

This portrait was discovered in Venice about 1890 by the archæologist Antonio della Rovere, and came to the United States in 1892. It bears what purports to be the signature of Lorenzo Lotto, and a date, indistinct, which may be 1512. It is not certain that the subject is Columbus. Lorenzo Lotto (1480–1556), a Venetian by birth, is especially famous as a portrait painter.

45 CHRISTOPHER COLUMBUS | FROM THE ORIGINAL PAINTING IN THE ROYAL GALLERY AT NAPLES BY PARMIGIANO. [*Fac-simile of a large mezzotint engraving by W. O. Burgess, in the collection of Mr. W. C. Crane.*]

H. L. : seated; to r.; bearded; with cap; l. hand resting on side of chair.
Half-tone print : 5 1/2 x 4 3/4. In text of *Magazine of American History*, vol. XXVII (1892). Another copy in Thacher, *loc. cit.*

This picture, now in the Museo Borbonico, Naples, formerly in the Farnese Gallery, is attributed to Francesco Mazzuola (1504–1540), called Il Parmigiano, a native of Parma. It is said to have been painted about 1527 for Cardinal Alexander Farnese; and also to be the portrait of a certain Gilberto de Sassuoli. William Oakley Burgess (1818–1844) was an English mezzotint engraver.

46 CHRISTOPHER COLUMBUS. | [*Copy of the celebrated portrait in London by Sir A. More, after the miniature which the Queen of Spain caused to be painted for her-|self, believed to be the only authentic portrait of Columbus at that period of his life.*]

T. Q. L. : to r.; seated; with neck ruff; glove in r. hand.
Half-tone print : 7 1/2 x 6. Pl. to *Magazine of American History*, vol. XXV (1891). There is a half-tone copy of the same picture, showing frame, in the text of Thacher, *loc. cit.*

This portrait, now in the United States, but for many years in England, purports to be of Columbus. A tradition says that it was painted by Antonis Mor (1512–*c.* 1582), or Antonio Moro, a Dutch artist, for Margaret, Duchess of Parma (1522–1586), daughter of the Emperor Charles V.

47 [On face of print] *CHRISTOPOR^{VS} | COLVMBVS*

Portrait de Christophe Colomb. – D'après celui de la galerie de Vicence publié par M. Jomard.

Bust : to r.; with neck ruff and chain.
Woodcut : about 3 x 2 1/2. In text of Charton, *loc. cit.*

48 Another copy of same portrait. H. L.
Clipping. Stipple engr.: about 3 1/2 x 3. Trimmed.

From the Jomard portrait, discovered at Vicenza in 1844 by Edmond François Jomard, librarian of the Bibliothèque Nationale, Paris, and now in that library. It is an Italian painting of the sixteenth century, resembling the work of Titian.

49 *M. Maella pinx. P. Maverick sculp. Newark, N. J.* | CHRISTOPHER COLUMBUS. | [*From an American engraving of the Maella portrait.*]

Bust : to l.; with body armour and neck ruff.
Print from engr. : 5 x 4 1/16. In text of *Magazine of American History*, vol. XXVI (1891). There is another copy in Thacher, *loc. cit.*

This portrait was first published in 1793 in the *Historia del nuevo mundo* of Juan Bautista Muñoz. It was from a picture painted by the Spanish artist Mariano Salvador Maella (1739–1819) after a portrait in the possession of the Duke of Berwick y Liria, head of the Portuguese branch of the descendants of Columbus. Peter Rusthon Maverick was an American engraver of the first half of the nineteenth century.

50 COLUMBUS.

T. Q. L. : seated; in prison, wearing chains.

Print from lith. : 6 5/8 x 5. Pl. to *Magazine of American History*, vol. XXIII (1890).

The original is a picture by Gustave Wappers (1803-1874), a Belgian historical painter.

51 **TOMB OF COLUMBUS.** || *Pubd. 1833, by R. Bentley, New Burlington Stt.*

[Inscription] **16 Restos é Imagen del grande Colon! | Mil siglos durad guardados en la Vrna | Yen la remembranza de nuestra Nacion.**

Tablet on the tomb in the cathedral, Havana; with effigy, nearly H. L.

Etching : the effigy, oval, 3 1/4 x 2 5/8; the entire tablet, rect., 7 1/4 x 4 5/8. Pl. to *Transatlantic Sketches, comprising visits to the most interesting scenes in North and South America, and the West Indies* . . . . . by Capt. J. E. Alexander . . . vol. I (London : 1833).

52 Tombeau de Christophe Colomb, à la Havane.

[Inscription] *10 Restos e Imagen del grande Colon! | Mil siglos durad guardados en la Urna | Y en la remembranza de nuestra Nacion | Z fecit Habanae |* MDCCCXXII

Same picture.

Woodcut : 5½ x 3¾. In text of Charton, *loc. cit.*

What were regarded as the remains of Columbus were removed from Santo Domingo to the cathedral of Havana in 1795, and were preserved there until 1898, when they were taken to Seville, Spain.

53 MONUMENT IN HONOR OF COLUMBUS AT GENOA.

[Inscription] A | CRISTOFORO COLOMBO | LA PATRIA

Statue. W. L. : with pediment and pedestal.

Clipping. Woodcut : about 4 1/2 x 3 1/2.

This monument was placed in the public square of Genoa in 1862.

54 THE STATUE OF COLUMBUS AT COLON

Statue. W. L. : with Indian boy.

Clipping. Half-tone print : 4 3/4 x 3 1/4.

This statue of Columbus was presented in 1870 by the Empress Eugénie to the city of Colon, headquarters of the French engineers who were attempting the construction of the Panama Canal.

55 CHRISTOPHER COLUMBUS.

Representation of a bust.

Clipping. Half-tone print : 6¼ x 4⅜.

After the De Bry type of portrait.

There are other modern prints of portraits of Columbus in the collection.

HENRY VII

28 January 1457 — 21 April 1509

Henry Tudor, son of Edmund Tudor, Earl of Richmond, and Margaret Beaufort, grand-daughter of John of Gaunt; head of the Lancastrian line after the death of Henry VI; and King of England after the defeat and death of Richard III at Bosworth Field, August 22, 1485. He authorised the expeditions of John Cabot, granted him a pension on his return from his first voyage, and by letters patent and largesses encouraged, throughout his reign, voyages of discovery to "the new found land".

56 HENRY VII | From the portrait in the National Portrait Gallery | Painter unknown | *Face p.* 26

[On the picture is an inscription, partly indistinct, bearing date October 29, 1505.]

Nearly H. L.: to l.; with cap, furred robes, and insignia collar; hands shown as though resting on table.

Half-tone print : 7½ x 5½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909). There is another copy in *The Dawn of Canadian History*, by Stephen Leacock (Toronto : 1904).

This painting is believed to be the work of a Flemish artist.

57 *Boitard sculp.* | *HENRY VII.*

H. L. : to l.; in cap and ermine robe.

Line engr. : oval, 3 1/8 x 2 3/4; with border, 3 1/2 x 3 3/16. Pl. to Smollett's *History of England* (1757).

This picture is based on an engraving made by George Vertue (1684–1756), from a painting at Windsor, for Rapin and Tindal's *History of England*, 1732. Louis Pierre Boitard (d. 1758), born in France, came to England in the reign of George I and became a noted engraver of book plates.

58 **HENRY VII** | *Vertue delin.* | *Published as the Act directs April 14: 1804. by J. Stratford, No. 112 Holborn Hill, London.* | *A. W. Warren, sculpt.*

Another copy of Vertue's engr. To l.; with sceptre. Octagon, in architectural frame.

Line engr. : 3 3/4 x 3; with border, 6 7/8 x 5 1/8, irregular. Pl. to Hume's *History of England*, published by J. Stratford (1804).

Alfred William Warren was an engraver who practised in London in the early part. of the nineteenth century.

59 *Engraved by W. Ridley, from a Painting in Kensington Palace.* | **HENRY VII.**

Another copy. To r.; with sceptre.

Stipple engr.: oval, 3 1/4 x 2 1/2.

William Ridley (1764–1838), an English engraver, known chiefly by his book illustrations.

60 *HENRY* **VII**

Another copy. Bust : to r.; with sceptre. In oval frame on pedestal, on each side of which is a female figure.

Clipping. Line engr. : 3¾ x 2⅞; with border, rect., 6⅞ x 4⅜. Cut down.

AMERIGO VESPUCCI

9 March 1451 — 22 February 1512

Amerigo Vespucci, or Americus Vespuccius, a native of Florence and employee of the Medici, went to Spain, apparently in 1492, made voyages to the new world, and in 1508 was appointed chief pilot of Spain. Published accounts, attributed to him, describe his voyages of 1497, 1499, 1501 and 1503, but they are not considered trustworthy. They led, however, to the application of the name "America" to the new mainland by Martin Waldseemüller (*c.*1475-*c.*1522) in his map of the world and *Cosmographiae Introductio* of 1507.

61 [On scroll above figure] AMERICI VESPVCII

More than H. L.: to l.; holding large measuring compass with both hands.

Photolithographic print from woodcut; about 10⅝ x 8. On one of the plates of *The Oldest Map with the Name America of the year 1507 and the Carta Marina of the year 1516 by M. Waldseemüller (Ilacomilus)*, edited by Jos. Fischer and Fr. R. v. Wieser (Innsbruck : 1903).

Martin Waldseemüller, who adopted the Graecized name "Ilacomilus", was celebrated both as a humanist and as a cartographer. The only known copy of his map of 1507 was discovered in 1901 by the Rev. Joseph Fischer, S.J., in the castle of Wolfegg in Würtemberg. The portrait of Amerigo Vespucci which the map bears is probably wholly imaginary.

62 *AMERIGO VESPUCCI NOBILE FIORENTINO | DISCOPRITORE DELL' AMERICA. | nacque nel MCCCCLI. mori nel MDXVI | nell' ISOLE delle TERZIERE nel PORTOGALLO. |*

Cavato da un Quadro antico appresso l'Illmo: Sigre: Amerigo Vespucci | Giuliano Traballesi del: Franco: Allegrini inci.

Nearly H. L. : to r.; partly unrolled map in r. hand. Coat of arms in title margin.

Print from line engr. : 4⅞ x 4⅛. Pl. to *Magazine of American History*, vol. III (1879).

Giulio, or Giuliano, Traballesi (1726–1796), born at Florence, was a designer, engraver and etcher. He made many of the drawings for the collection of portraits of illustrious Florentines, which were engraved by Francesco Allegrini (b.*c.* 1729) and others.

63 *Copyright 1903 by G. Barrie & Sons*

[On guard] AMERIGO VESPUCCI | *Photogravure from the copy of the painting by Bronzino, now | in possession of the Historical Society of Massachusetts.*

Same picture.

Photogravure : 5 x 4. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia: [1903]).

Angiolo Allori (1502–1572), called Il Bronzino, was an eminent Florentine painter and poet. The portrait of Amerigo Vespucci attributed to him is said to have been preserved in the family of Vespucci until 1845, when it was obtained by Charles Edwards Lester, United States consul at Genoa. There is a copy in the gallery of the Massachusetts Historical Society.

64 *AMERIC, VESPUCE,*

H. L. : to r.; bearded; holding map.

Line engr. : 6 7/8 x 5 5/8. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

Probably a purely imaginary portrait.

65 AMERICUS VESPUTIUS

H. L. : to r.; with compass, book, globe, etc.; ships in distance.

Line engr. : irregular oval, 6 x 5 1/4; with ornamental border, rect., 11 x 6 1/2. Pl. to *America*, by John Ogilby (London : 1671).

Adapted from Thevet's portrait; first published in *De nieuwe en onbekende Weereld*, by Arnoldus Montanus (Amsterdam: 1671).

66 [In frame around portrait] AMERICVS VESPVCCIVS FLORENTINVS

Américc Vespuce. – D'Après le médaillon | publié par Th. de Bry, en tête de la gra- | vure qui a pour titre : *Americæ retectio*, | à la suite de la quatrième partie de l'Amé- | rique, dans les *Grands Voyages*.

Bust : to l.; with cap.

Woodcut : 1 1/4 diam.; with frame, 1 1/2. In text of *Voyageurs anciens et modernes*, by Edouard Charton, vol. III (Paris : 1855). *Cf.* no. 28 *supra*.

67 [In frame around portrait] AMERICVS VESPVTIVS FLORENTINVS. TERRÆ BRESILIANAE INVENTOR ET SVBACTOR.

[Below portrait] *NIL INTENTA- | TUM*

[Beneath the picture are some Latin verses, indistinct in this print.]

Bust : to r.; with cap and cloak.

Clipping. Print, from engr. : irregular oval, 2 x 1 7/8; with ornamental border, rect., 2 3/4 x 2 1/4. There is another copy in *Magazine of American History*, vol. XXVII (1892).

The original is an engraving, probably by Crispin Van de Pass (*c.* 1565-1637), published in a work entitled *Effigies Regum ac Principum, eorum scilicet quorum vis ac potentia in re nautica seu marina præ cæteris spectabilis est* which was printed at Cologne about 1598.

68 AMERICUS VESPUCIUS.

Same portrait.

Clipping. Woodcut : about 3 x 2.

69 *A. Maurin | 1835.* Imprimé par Lemercier | **AMÉRIC VESPUCE.**

Similar picture : plumed hat and fur-trimmed cloak.

Lith. : about 4 x 3 1/2. Pl. to *Biographie maritime*, by M. Hennequin, vol. I (Paris : 1835).

POPE JULIUS II

5 December 1443 — 21 February 1513

Giuliano della Rovere, a native of Albissola, near Savona, Italy, was created cardinal in 1471 and elected Pope in 1503. He succeeded

Pius III, who had been raised to the pontificate on the death of Alexander VI, but had reigned only twenty-six days. On November 15, 1504, he issued a bull creating an archiepiscopal see, with two suffragan dioceses, in the island of Hispaniola (Haiti). This bull remained inoperative, and the first dioceses actually to be erected in the New World, two in Hispaniola and one in San Juan (Porto Rico), were created on August 8, 1511.

70 PLATE XXIX. || Pope Julius II. | Reduced facsimile of a wood-cut, in two blocks, by Hugo da Carpi (1455-1523). |*History of All Nations, vol. X., page 381.* [On face of print] **IVLIVS. LIGVR. PAPA. SECVNDVS. | MCCCCCXI**

Bust : profile; to l.

Print : 4¼ diam. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. X (Philadelphia and New York : [1905]).

Ugo da Carpi (1455?–1523?) was an Italian painter and engraver who is especially famous for his woodcuts. These were executed in chiaroscuro, by successive printings from two or more blocks of different shades.

71 JULIUS II | RAPHAEL, PITTI PALACE, FLORENCE

More than H. L.: to r.; seated.

Colour half-tone print : 6¾ x 5⅝. Pl. to *The Catholic Encyclopedia*, vol. VIII (New York : [1910]).

Raphael Sanzio (5 April 1483–6 April 1520), one of the most famous of the artists of the Italian Renaissance, was a native of Urbino. His early work was done at Urbino, Perugia and Florence. From 1508 until his death he lived at Rome, where he was employed by the Popes Julius II and Leo X on a series of frescoes in the Vatican, and also executed a vast number of other masterpieces.
There are two replicas, almost equal in merit, of Raphael's portrait of Julius II. That in the Pitti Gallery, Florence, is considered to be a contemporary copy by an artist of the Venetian school, and that in the Uffizi Gallery of the same city is probably also a copy by a pupil or assistant of Raphael.

72 XVI^E SIÈCLE

W. L. : profile ; to l.; kneeling.

Line engr., coloured : about 9¾ x 7. Pl. to *Costumes historiques des XVI^e, XVII^e et XVIII^e siècles*, by E. Lechevallier-Chevignard and Georges Duplessis, vol. I (Paris : 1867).

This picture is from the portrait of Julius II introduced by Raphael into the fresco "The Mass of Bolsena", in the Vatican, executed in 1512.

JAMES IV OF SCOTLAND

17 March 1473 — 9 September 1513

James, son of James III of Scotland and Margaret of Denmark, ascended the throne at the murder of his father in 1488. From his marriage in 1503 with Margaret, daughter of Henry VII of England, resulted, a century later, the union of the crowns of England and Scotland. He was killed at the battle of Flodden.

73 XVIE SIÈCLE

[Facsimile of title in script is on face of print.]

W. L. : on horse-back; to l.

Line engr., coloured : about 6¾ x 8½. Pl. from *Costumes historiques des XVI^e, XVII^e et XVIII^e siècles*, by E. Lechevallier-Chevignard and Georges Duplessis, vol. I (Paris : 1867).

This print is said to be from a contemporary coloured drawing preserved in Paris.

74 JAMES IV, KING OF SCOTLAND | From the drawing attributed to Jacques le Boucq of Artois in the | Library of the town of Arras | *Face p. 30*

[Written on original] *Jacques Roy descoss IV du nom né le 16 mars 1472 & mort le 10 septembre 1513.*

H. L.: to l.; r. hand holding glove.

Half-tone print : 7½ x 5⅛. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

Jacques Le Boucq was herald to Charles V and Philip II.

ANNE OF BRITTANY

26 January 1476 — 9 January 1514

Anne, daughter of Francis II, Duke of Brittany, succeeded her father as duchess in 1488. In 1491 she was married to Charles VIII, King of France, and in 1499 to his successor, Louis XII.

75 *I. Lith. de Delpech.* *Z^in Belliard* | **ANNE DE BRETAGNE** | *l'Original fait parti de la Collection des Manuscrits de la Bibliothèque Royale de France.*

Nearly H. L.: to r.; with jewelled head-dress and necklace.

Lith.: about 9 x 8. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

Zéphirin Félix Jean Marius Belliard (1798-?), lithographer and miniature painter, was born at Marseilles. He exhibited at Paris between 1822 and 1843.

BARTHOLOMEW COLUMBUS

? — November 1514

Bartolomeo, or Bartholomew, a brother of Christopher Columbus, was a navigator and cartographer, and was Christopher's representative in an effort to obtain help from Henry VII of England. Returning, he learned of his brother's success and joined him in Haiti in 1494. He was appointed *adelantado* of the new dominion.

76 BARTHOLOMEW COLUMBUS.

[Title of original] DON BARTHOLMEO | COLON | *L Adelantado.*

Nearly H. L. : to l.; in armour.

Print : oval, 4 x 3¼. In *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York : [1886]).

This is a reproduction of an engraving in the Madrid, 1727–30, edition of Herrera's *Historia general.*

77 BARTHELEMY | COLOMB | | *Léop Flaming del* | DELBUC

W. L. : to l.

Woodcut : 7¾ x 5. Pl. to *Christopher Columbus and the Discovery of the New World,* from the French of the Marquis de Belloy (London : 1878).

LOUIS XII

1462 — 1 January 1515

Louis, Duke of Orleans, great grandson of Charles V of France, succeeded to the French throne on the death of Charles VIII in 1499. In 1514 he married, as his third wife, Mary Tudor, sister of Henry VIII of England.

78 XVI^E SIÈCLE

W. L. : on horse-back ; to l.; in armour ; under canopy, with attendants.

Line engr., coloured : about 9⅝ x 6½. Pl. to *Costumes historiques des XVI^e, XVII^e et XVIII^e siècles,* by E. Lechevallier-Chevignard and Georges Duplessis, vol. II (Paris : 1867).

This print reproduces a miniature in a codex in the Bibliothèque nationale, Paris—Manuscrits français, ancien fonds 5091—containing a poem by Jean Desmarets, or Marot, secretary to Louis' second queen, Anne of Brittany, describing the conquest of Genoa by Louis in 1507. The poem was dedicated to Queen Anne, and this seems to be the presentation copy.

79 *Z^in Belliard Lith. de Delpech à Paris.* | LOUIS XII.

Bust : to r.; with diadem, and collar of shells.

Lith.: about 9 x 9. Pl. to *Iconographie Française,* by Madame Delpech, vol. I (Paris : 1840).

80 FIG. 159. — Equestrian statue of Louis XII. in the Château of Blois, the king's birthplace. | (Fifteenth century work.)

W. L. : on horse-back ; to l. ; in armour.

Print : 7 x 4⅜. In *A History of All Nations,* by J. H. Wright and others, vol. X (Philadelphia and New York : [1905]).

FERDINAND OF SPAIN

16 March 1452 — 23 February 1516

Ferdinand II of Aragon, husband of Isabella, Queen of Castile and Leon, effected, with the help of his wife, the unification of Spain, and ruled during the period of the discovery of, and first Spanish settlements in, America.

81 FIG. 135. — Ferdinand II. the Catholic, dressed in his armor, preserved in the castle of Am- | bras. (Engraving from a work on the collection at Ambras, published in 1602.)

W. L. : to r.; wearing crown.

Print : 6½ x 4¼. In *A History of All Nations,* by J. H. Wright and others, vol. X (Philadelphia and New York : [1905]).

82 C. P. NICHOLLS | [Facsimile of signature.] | FERDINAND OF SPAIN.

Bust : profile ; to l.; with cap and diadem.
Print : 3⅜ diam. In text of *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York: [1886]).

This is from an engraving, after an ancient medallion, which appeared in *Coleccion de varios documentos para la historia de la Florida y tierras adyacentes*, by Buckingham Smith (Madrid: 1857).

VASCO NUÑEZ DE BALBOA

C. 1475 — 1517

Balboa, a native of Jerez de los Caballeros, was a Spanish adventurer who came to the New World in 1501, settled in Haiti, and in 1510 established a colony at Darien. In 1513 he led an expedition which, on September 25 or 26, first sighted the Pacific Ocean. He was appointed "Adelantado of the South Sea" by King Ferdinand, but was put to death by his successor in the government of Darien.

83 *El Adelantado BASCO NUÑES de|xeres que des-cubrió la mar del Sur.*

H. L. : to l.; in armour, sword in l. hand.
Print : 2¾ x 2⅛. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia: [1903]).

This print is from that which appeared in the 1728, Antwerp, edition of Herrera's *Historia general de los hechos de los Castellanos.*

84 VASCO NUÑES DE BALBOA.

Bust : to l. Based on same picture.
Clipping. Woodcut : about 3¼ x 2⅞.

LEONARDO DA VINCI

1452 — 2 May 1519

Leonardo was born near the town of Vinci in the territory of Florence. His life was spent in various parts of Italy and, towards the end, in France. He displayed an extraordinary combination of the highest talents, attaining eminence as artist, engineer, scholar and man of science. To him has been attributed a map of the world, drawn apparently about 1512-19, one of the earliest bearing the name America. It was found among Da Vinci's papers, and was probably executed for him if not actually his work.

85 *Engraved by J. Posselwhite.* | LEONARDO DA VINCI. | *After a Picture by himself engraved by* | *Raffaelle Morghen.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street & Pall Mall East.*

Nearly H. L.: to r.; bearded; with cap.
Stipple engr.: 5⅛ x 4; with border, 5¼ x 4⅜. Pl. to *The Gallery of Portraits*, vol. IV (London : 1835).

86 Engraved by J. Posselwhite from an Engraving by Raffaelle Morghen after a Picture by Lionardo da Vinci. | LIONARDO DA VINCI.

Same portrait.
Clipping. Line and stipple engr. : 5¼ x 4.

Rafaello Morghen (1758–1833), a native of Florence, was one of the most celebrated engravers of his time. Authorities state that his portrait of Leonardo was after a painting by Baroccio (1528–1612), an artist of Urbino.

FERDINAND MAGELLAN

C. 1480 — 27 April 1521

Fernao de Magalhaes, Fernando Magellanes, or Ferdinand Magellan was a Portuguese who, after long service in the East Indies, fell into disfavour with the King of Portugal and offered his services to King Charles of Spain. He proposed to reach the Spice Islands, believed to lie on the Spanish side of the line of demarcation between the possessions of the two countries, by sailing westward. On September 20, 1519, he sailed from Spain; on November 28, 1520, he passed through the strait which bears his name and entered the South Sea, called by him the Pacific Ocean. On March 6, 1521, he arrived at the Ladrones Islands, and on April 27 was killed by the natives of one of the Philippines. One of his ships completed, for the first time, the circumnavigation of the globe, arriving in Spain on September 6, 1522.

87 *FERNAND MAGELLAN, PORTVGAIS.*

H. L. : to r.; looking to l.
Line engr. : 6⅞ x 5½. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

88 FERDINAND MAGELLANUS.

Nearly H. L. : looking to l.; with globe and compass.
Line engr. : oval, 7 x 6; with ornamental border, rect., 11 x 6½. Pl. to *America*, by John Ogilby (London : 1671).

This was first published in *De nieuwe en onbekende Weereld*, by Arnoldus Montanus (Amsterdam: 1671). It was probably adapted from the Thevet portrait.

89 Copy from preceding.
Clipping. Woodcut : oval, 4¾ x 3½.

90 Fernam de Magalhaes. After the copperplate by Ferdinand Selma. | *From the original in the New York Public Library, Lenox Branch.*
[Title of original print] FERDIN. MAGALLANUS. | SUPERATIS. ANTARCTICI. FRETI. | ANGUSTIIS. CLARISSMUS. |
Ferdin. Selma delin et incid. anno 1788

Bust : to l.; with cap and fur scarf.
Print from engr. : oval, 3½ x 3; with architectural frame, rect., 5⅞ x 3⅞. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]). There is another copy in *A History of All Nations*, by J. H. Wright and others, vol. XXI (Philadelphia and New York : [1905]).

Fernando Selma (*c.* 1750–1810) was one of the most skilful of Spanish engravers, and his engraved portrait of Magellan is among his best known plates.

91 Fernand de Magellan.—D'après le portrait publié par Navarrete.

Same picture, without frame.
Woodcut : about 3½ x 3⅝. In text of *Voyageurs anciens et modernes*, by Édouard Charton, vol. III (Paris : 1855).

Martin Fernandez de Navarrete (1765–1844) was an officer of the Spanish navy who, about 1789, was commissioned to arrange the material relating to the naval history of Spain. In 1825 he began the publication of his *Coleccion de los viages y descubrimientos que hicieron por mar los Españoles desde fines del siglo XV.* The fifth and last volume published was issued in 1837.

92 [Title in frame] **FERDINANDVS MAGAGELANES LVSITANVS.**

Bust : to l. Adapted from preceding portrait.
Clipping. Etching: 3⅛ diam.; with frame, 4⅛. Trimmed.

POPE LEO X

11 December 1475 — 1 December 1521

Giovanni de' Medici was the son of Lorenzo de' Medici, the Magnificent, of Florence. He was nominated cardinal in 1489, and elected Pope on March 11, 1513, in succession to Julius II.

93 PLATE XXX. || Pope Leo X. receiving the Golden Slippers. | Dedication in a *Praeparatio ad missam* made for Leo X. and adorned with many miniatures. | Manuscript on parchment (1520). Berlin. | *History of All Nations, Vol. X., page 383.*

[On face of print] M.D.X.X. | LEO. X. PATRIA FLORENT. PÓT. M.

W. L. : to l.; seated on throne; cardinals and others attending.
Half-tone print : 7⅜ x 4¾. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. X (Philadelphia and New York: [1905]).

PONCE DE LEON

***C.* 1460 — 1521**

Juan Ponce de Leon was a Spanish nobleman who sailed in the second expedition of Columbus, and in 1510 was governor of Porto Rico. Having heard an Indian myth of a fountain of perpetual youth, he went in search of it, and on March 27, 1513, discovered Florida.

94 *El Adelantado IUAN PONCE Des- | cubridor de la Florida.*

Nearly H. L. : to l.; with hat and body armour.
Print from engr. : 2½ x 2. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]). There is another copy in *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York : [1886]).

From the Antwerp, 1728, edition of Herrera's *Historia general.*

95 PONCE DE LEON

Bust : to l.

Clipping. Woodcut : about 2¾ x 2¼.

POPE ADRIAN VI

2 March 1459 — 14 September 1523

Adrian Dedel was a native of Utrecht who became vice-chancellor of the university of Louvain and in 1506 was selected as tutor to the future Emperor Charles V. Later he held important offices in Spain, including that of regent. In 1517 he was created cardinal, and on January 9, 1522, was elected Pope, succeeding Leo X.

96 FIG. 16. — Pope Adrian VI. Etching by Daniel Hopfer. (First third of the sixteenth | century.)

[On face of print] **ADRIANVS NATIONE | CIMBRICVS PATRIA | DERTVNENSIS P |** D H

Bust : profile to r.

Print : about 5¾ x 4⅜. In text of *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

Daniel Hopfer was a German engraver who is said to have established himself in 1495 at Augsburg, where he was still working in 1536.

VASCO DA GAMA

C. **1460 — 24 December 1524**

Vasco da Gama, a Portuguese soldier and mariner, was placed in command of the expedition which sailed on July 9, 1497, with the design of completing the work of Prince Henry by opening a route to India by way of the African coast. On May 20, 1498, he arrived at Calicut on the Malabar coast. He made two more voyages to India, in 1502 and 1524, on the latter occasion as viceroy of India.

97 Portrait en pied de Vasco da Gama.—D'après Barreto de Rezende

W. L. : to l.; telescope in r. hand, l. hand on helmet.

Woodcut : about 7 x 4. In text of *Voyageurs anciens et modernes*, by Édouard Charton, vol. III (Paris : 1855).

98 *Copyright 1903 by G. Barrie & Sons*

[On guard] DOM VASCO DA GAMA | *Photogravure from a portrait by P. Barretto de Resende in the | Sloane MS., now in the British Museum.*

Similar picture; slight variations in the drawing.

Photogravure : 5⅛ x 3¾. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]).

99 Same picture as preceding.

Clipping. Half-tone print : 4¾ x 3¼.

Pedro Barreto de Resende (d. 1651) went to India in 1629 as secretary to the Conde de Linhares, the viceroy. He wrote a history of the Portuguese viceroys, of which

what is believed to be the original manuscript, dated 1635, is in the Bibliothèque nationale, Paris—Fonds portugais, vol. I. There is a contemporary copy, catalogued as of 1640, in the British Museum, Sloane MS. 197. Both these codices are illustrated with somewhat crude miniatures, executed, apparently, by an Indian artist. They were copied from the portraits which hung in the palace of the viceroys at Goa.

100 [Facsimile of signature.] | Portrait de Vasco da Gama.—D'après une peinture du seizième siècle.

Bust : slightly to r.; with cap and fur scarf.
Woodcut : about 3¼ x 3. In text of Charton, *loc. cit.*

101 Vasco da Gama. | *From a portrait formerly the property of* | *the Conde de Farrabo, now hanging in the* | *Museu das Bellas Artes in Lisbon.*

Same picture. H. L.
Half-tone print : oval, 3 x 2½. In Lee, *loc. cit.*

102 Vasco da Gama. || *From a painting by an unknown* | *artist, now hanging in the Museu das* | *Bellas Artes at Lisbon.*

H. L. : to r.; resembles preceding.
Half-tone print : 3 x 2. In Lee, *loc. cit.*

103 Vasco da Gama. || *From the portrait now hanging in* | *the Hall of Honors of the Lisbon* | *Geographical Society.*
H. L. : looking to l.
Half-tone print : 3 x 2. In Lee, *loc. cit.*

104 *Aᵉ Maurin* | *1837. Imp. de Lemercier* | **VASCO DE GAMA.**

H. L. : looking to l.
Lith. : about 4½ x 4¼. Pl. to *Biographie maritime*, by M. Hennequin, vol. III (Paris : 1837).

GIOVANNI DA VERRAZANO

C. **1480 — 1528 ?**

Giovanni da Verrazano was a Florentine mariner in the French service who, in 1524, sailed westward seeking a route to China. He discovered and explored the American coast, apparently from about North Carolina to about Cape Breton. He is believed to have made another voyage to the same coast in 1526, and to have been killed by the natives in 1527 or 1528, possibly while attempting to follow the track of Magellan, possibly while acting as pilot to the English ship *Mary of Guildford*.

105 *GIOVANNI DI PIER ANDREA DI BERNARDO DA VERRAZZANO* | *PATRIZIO FIORᴺᵒ GRAN CAPITᴺᵒ COMANDANTE IN MARE PER* | *IL RE CRISTIANISSIMO FRANCESCO PRIMO,* | *E DISCOPRITORE DELLA NUOVA FRANCIA.* | *nato circa*

il MCDLXXXV. morto nel MDXXV. | *Dedicato al merito sing:ri dell' Ill:mo e Rev.mo Sig:re Lodovico da Verrazzano* | *Patrizio, e Canonico Fiorentino Agnato del Med:o* | *Preso dal Quadro Originale in Jela esistente presso la sud:a Nobil Famiglia* | *G. Zocchi del: F. Allcorini inci: 1767*

H. L. : to r.

Print from line engr. : 5 x 4⅜. Pl. to *Magazine of American History*, vol. II (1878). There is a copy in *The Dawn of Canadian History*, by Stephen Leacock (Toronto : 1914).

Guiseppe Zocchi (*c.* 1711–1767) was a Tuscan painter and engraver. This picture is said to have been copied from a painting in the royal gallery at Florence which has since disappeared. *Cf.* no. 62 *supra*.

CARDINAL WOLSEY

C. 1475 — 29 November 1530

Thomas Wolsey, a priest sprung from an obscure family at Ipswich, advanced himself to the highest offices in England. He was made successively royal almoner, privy councillor, bishop of Lincoln, archbishop of York, cardinal, lord chancellor, and papal legate, and from about 1512 to 1529 was chief minister of Henry VIII. Then, having lost the royal favour, he was deprived of the majority of his honours and emoluments, and in the following year died while under arrest for treason. His name is associated in extant documents with an attempt made in 1521 to send an English expedition to America, and with measures taken in 1522 to protect the Newfoundland fishing fleet.

106 FIG. 65.— Cardinal Wolsey. Engraving by J. Houbraken (1698-1780). [On face of print] CARDINAL | WOLSEY.

Nearly H. L. : profile; to l.; with cape and biretta. In frame on pedestal, with ornaments.

Print : oval, 3½ x 3: with border, rect., 6⅝ x 4⅛. In *A History of All Nations*, by J. H. Wright and others. vol. XI (Philadelphia and New York : [1905]).

Jacobus Houbraken (1698–1780) was a native of Dordrecht, son of the painter Arnold Houbraken. He became famous as an engraver of portraits. That of Wolsey was published in *Heads of Illustrious Persons of Great Britain*, with text by Dr. Birch (London: 1743–52). It is based on the painting at Christ Church, Oxford, attributed, incorrectly, to Holbein.

107 *Benoist sculp.* | *WOLSEY.*

Same portrait. To r.; plain oval.

Line engr. : oval, 3 1/16 x 2 15/16; with border, 3⅜ x 2 15/16. Pl. to Smollett's *History of England* (1757).

Guillaume Philippe Benoist (1725–1800) was a French line engraver.

108 *Gent. Mag. Nov. 1824. Pl. II. p. 401.* | | THOMAS WOLSEY, | *Cardinal, Abp. of York,* | *and Lord Chancellor. Died Nov. 20, 1529.*

Same picture : ornament on biretta; coat of arms in title margin.
Line engr. : oval, 3⅛ x 2½; with border, 3⅞ x 3¼. Pl. to *The Gentleman's Magazine*, November, 1824.

109 Engraved by W. Holl. | CARDINAL WOLSEY. | OB. 1530. | FROM THE ORIGINAL OF HOLBEIN, IN THE COLLECTION AT | CHRIST CHURCH, OXFORD. | *London, Published Jan^y. 1, 1829, by Harding & Lepard, Pall Mall East.*

Better copy of same original painting. More than H. L. : profile; to l.; r. hand raised in benediction; view of Christ Church through window.
Stipple engr. : 4¾ x 3⅞. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. II (London : 1829).

Edmund Lodge (1756–1839), historian and biographer, was an officer of the College of Arms in London who became Lancaster herald in 1793, Norroy in 1822, and Clarenceux in 1838. The first edition of his *Portraits and Memoirs of Illustrious Personages* was begun in 1814. There have been several later editions and reprints. William Holl (1807–1871), the son of an engraver of the same name, became himself one of the prominent English engravers of the middle of the nineteenth century. As stated above, the portrait of Wolsey on which this plate is based is not now regarded as a genuine Holbein.

110 CARDINAL WOLSEY | From the drawing attributed to Jacques le Boucq of Artois | in the Library of tne town of Arras | *Face p.* 34 [Written on original] Thomas Wolsey Cardinal dyork autheur du schisme

Bust : to r.
Half-tone print : 6¼ x 4¹¹⁄₁₆. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

111 THOMAS WOLSÆVS CARD, | *Fortunae variantis opus* VOLSAEVS *ad alta* | *Scandit iter dubium, certâ minitante ruinâ*

H. L.: in profile, to r.; in biretta and robe; scroll in r. hand.
Line engr.: 4⅞ x 4½. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

The *Herωologia Anglica* of Henry Holland (1583-1650?) was published with the assistance of Crispin van de Passe, but it is not certain that he engraved any of the plates.

LOUISE OF SAVOY

1476 — 14 September 1531

Louise, daughter of Philippe, Duke of Savoy, became the wife of Charles d'Orléans, cousin of Louis XII of France. On the death of Louis, her son succeeded as Francis I. She exercised much influence in his government, and was twice regent of France, in 1515 and in 1525-26.

112 XVI^E SIÈCLE

W. L. : seated on throne; looking to r.
Line engr., coloured : about 8¼ x 4. Pl. to *Costumes historiques des XVI^e, XVII^e, et XVIII^e siècles*, by E. Lechevallier-Chevignard and Georges Duplessis, vol. I (Paris : 1867).

This portrait is from a miniature in a manuscript of the Bibliothèque nationale, Paris — Manuscrits français, ancien fonds 145 — a collection of

religious verses presented to Louise of Savoy by the community of Notre-Dame-du-Puy at Amiens. The names of the artist and the illuminator are preserved, Iaque Platel and Jehan Pinchon.

113 *Dumoustier pinxt. Imp. Lith. de Delpech.* *Zin Belliard* | *1828.* |
LOUISE DE SAVOYE, DUCHSSE D'ANGOULEME | *Mère de François Ier*

Nearly H. L.: to r.
Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

There were several painters of the name Dumoustier or Dumonstier working in Paris in the sixteenth and seventeenth centuries.

MARY TUDOR, QUEEN OF FRANCE

March? 1496 — 24 June 1533

Mary, third daughter of Henry VII and Elizabeth of York, was married to Louis XII of France, October 9, 1514. After the death of Louis she married Francis Brandon, Duke of Suffolk.

114 MARY TUDOR, QUEEN OF FRANCE, WITH THE | DUKE OF SUFFOLK | From the portraits in the possession of the Duke of Bedford, K.G.

H. L.: to r.; r. hand holding a curious emblematic device, l. hand in hand of the Duke.
Half-tone print : 4⅜ x 3¾. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

POPE CLEMENT VII

1478 — 25 September 1534

Giulio de' Medici was the son of Giuliano de' Medici and first cousin to Pope Leo X. In 1513 he was made cardinal, and on November 18, 1523, was elected Pope in succession to Adrian VI.

115 CLEMENT VII.
[In circular frame] CLE VII P M [Underneath portrait] *Super Aspidem et basiliscum ambulabis*

Bust : profile; to l.
Print : 3½ diam.; with border, rect., 5¼ x 4½. In text of *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York : [1886]).

The original was an illustration in *Praeclara Ferdinādi Cortesii de noua maris Oceani Hyspania narratio*, published by Pierre Savorgnanus at Nuremberg in August, 1524, containing the letter from Cortes, conqueror of Mexico, to Charles V, dated October 30, 1520.

116 FIG. 18. — Pope Clement VII. Engraving by Daniel Hopfer. [Title on original] CLEMENS . DER . | SIBENT. DER . | GROST . BISCHF | D H

Bust : profile; to l.
Print : 4 x 2¼ (including title plate). Pl. to *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

CATHERINE OF ARAGON

15 or 16 December 1485 — 8 January 1536

Catherine, daughter of Ferdinand and Isabella of Spain, was married in 1501 to Arthur, eldest son of Henry VII of England. He died in 1502, and in 1509 she was married to his brother, King Henry VIII. In 1532 this marriage was annulled by the archbishop of Canterbury.

117 KATHARINE OF SPAIN | From a portrait in the National Portrait Gallery | Painter unknown | *Face p.* 120

H. L.: to l.

Half-tone print : 4⅞ x 3¾. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

ANNE BOLEYN

1507? — 19 May 1536

Anne, daughter of Sir Thomas Boleyn of Norfolk, was married to Henry VIII about January 25, 1533, and crowned on June 1 following. In May, 1536, she was put to death for treason. Her only child afterwards succeeded to the throne as Queen Elizabeth.

118 [On mount] *Copyright 1901 by G. Barrie & Son*

[On guard] Anne Boleyn | *After the Painting by François* | *Clouet now in the possession of* | *Général Herillier, Paris.*

Nearly H. L. : to r.

Photo-process print : 3½ x 2. Mounted. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. IV (Philadelphia : [1902]).

François Clouet (*c.* 1516–*c.* 1573), son of Jean Clouet, succeeded his father as painter to the court of France. He has left a large number of portraits of his contemporaries.

119 [On mount] *Copyright 1901 by G. Barrie & Son* [On face of print] BOLLINA VXOR HENRICI OCTAVI

[On guard] Bollina Vxor Henrici Octav. | *A panel, by an unknown artist* | *of the German School of the XVI* | *Century, which hung in the bed-* | *chamber of Queen Elizabeth until* | *1585. Now in Windsor Castle.*

Bust : to l.

Photo-process print : 3½ x 2. Mounted. Pl. to Strickland, *loc. cit.*

120 ANNE BOLEYN | From a portrait in the National Portrait Gallery | Painter unknown

Similar portrait.

Half-tone print : 4⅞ x 3¾. In the collection of *Historical Portraits*, chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

JANE SEYMOUR

1509? — 24 October 1537

Jane, daughter of Sir John Seymour of Wiltshire, succeeded Anne Boleyn in the favour of Henry VIII and was married to him on May

30, 1536. She died soon after the birth of her son, the future Edward VI.

121 [On guard] Lady Jane Seymour afterward | Queen of Henry VIII | *After the Painting by Hans Holbein now in the | Belvedere Gallery, Vienna*

T. Q. L. : to l.

Photo-process print after line engr. : 5¾ x 4. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. V (Philadelphia : [1902]).

Hans Holbein (1497–1543), one of the world's greatest portrait painters, was born at Augsburg, the son of an artist known as Hans Holbein the elder. His early work was done chiefly at Basle and Lucerne. In 1526 he came to England with a letter of introduction from Erasmus to Sir Thomas More. In 1528 he returned to Basle, but in 1532 was again in England, where he remained, except for occasional journeys to the continent, the rest of his life. From 1536 he was frequently in the service of Henry VIII. One of the earliest of his many paintings and drawings of court personages is that of Jane Seymour at Vienna, of which there is a contemporary replica at the Duke of Bedford's seat, Woburn Abbey, besides a preliminary drawing at Windsor. His paintings and drawings—of the latter there is an important collection at Windsor—have much historical value.

122 Engraved by H. Robinson. | QUEEN JANE SEYMOUR. | OB 1537. | FROM THE ORIGINAL OF HOLBEIN, IN THE COLLECTION OF | HIS GRACE THE DUKE OF BEDFORD. | *London, Published Jan^y 1, 1829, by Harding & Lepard, Pall Mall East.*

Same portrait.

Line engr. : 5 x 3⅝. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. III (London : 1829). There is a half-tone copy in *Historical Portraits*, chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

MARGARET TUDOR, QUEEN OF SCOTLAND

29 November 1489 — 18 October 1541

Margaret, eldest daughter of Henry VII and Elizabeth of York, was married to James IV of Scotland, August 8, 1503.

123 MARGARET TUDOR | From the portrait in the National Portrait Gallery | Painter unknown | *Face p.* 114

H. L.: to l.

Half-tone print : 4¹¹⁄₁₆ x 3¹¹⁄₁₆. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

CATHERINE HOWARD

? — 13 February 1542

Catherine, fifth wife of Henry VIII, was daughter of Lord Edmund Howard, younger son of Thomas, second Duke of Norfolk. She was married to Henry July 28, 1540. In 1542 a bill of attainder against her was passed by parliament.

124 KATHARINE HOWARD | From the portrait in the National Portrait Gallery | (School of Holbein) | *Face p.* 126 [On face of picture] Etatis Svae. 21.

H. L.: to l.; hands clasped.
Half-tone print : 5⅝ x 3½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. 1 (1909).

HERNANDO DE SOTO

1496 ? — 25 ? June 1542

Hernando, Fernando, or Ferdinand de Soto, called the Discoverer of the Mississippi, was a soldier and explorer who served with distinction in the Spanish conquests of Central America and Peru. In 1537 he was appointed Governor of Cuba and *Adelantado* of Florida. In 1539 he led a large expedition to Florida, and spent the three years till his death in explorations and Indian fighting. In 1541 he reached and crossed the Mississippi river at Chickasaw Bluffs.

125 *El Adelantado Hernando de | Soto.*

H. L. : to r.; in armour, with sword in r. hand.
Print after engr. : 2½ x 2. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]). There is a larger reproduction in the text of *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York : [1886]).

The original is in the Antwerp, 1728, edition of Herrera's *Historia general.*

126 *J. W. ORR N. Y.* | FERDINAND DE SOTO.

Bust : to l.
Clipping. Woodcut : about 4 x 3½.

JAMES V OF SCOTLAND

10 April 1512 — 16 December 1542

James V, son of James IV of Scotland and Margaret, daughter of Henry VII of England, succeeded to the throne on his father's death at Flodden, and died soon after the defeat of his own army at Solway Moss, and the birth of his daughter, Mary, Queen of Scots.

127 *JACQUES V. DU NOM, ROY D'ESCOSSE.*

H. L. : to r.; head in profile; in armour; sceptre in r. hand.
Line engr. : 6¾ x 5½. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

128 JAMES V OF SCOTLAND | From a portrait in the possession of the Duke of Devonshire | *Face p.* 38

More than H. L.: to l.; r. hand holding jewel suspended from neck.
Half-tone print : 6¾ x 5½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. 1 (1909).

PHILIPPE DE CHABOT

C. 1492 — 1 June 1543

Philippe de Chabot, Seigneur de Brion, Count of Charny and Buzançais, was appointed admiral of France on March 23, 1526. In 1541 he was condemned for peculation, but was almost immediately pardoned and restored to his dignities. He thus held office during almost the whole period of Jacques Cartier's explorations: he issued the letters patent authorising preparations for the voyages of 1535.

129 *PHILIPPES CHABOT, ADMIRAL | de France.*

H. L. : to r.

Line engr. : 7 x 5⅝. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

HENRY VIII

28 June 1491 — 28 January 1547

Henry VIII, son of Henry VII and Elizabeth of York, succeeded to the throne of England on April 22, 1509. During his reign several attempts were made at western exploration: apparently an unsuccessful search for a north-west passage by Thomas Pert, of the royal navy, in 1516-17; an abortive effort in 1521 to get the Livery Companies of London to send an expedition under Sebastian Cabot; a voyage in 1527 by John Rut in the ship *Mary of Guildford;* and another by a Master Hore, a lawyer of London, in 1536.

130 [Facsimile of signature.] | HENRY VIII. DRAWING BY HANS HOLBEIN | From the original cartoon preserved in the print-room | at Munich

Head : full face.

Half-tone print, from chalk drawing : 3 5/16 x 2⅝. In text of *The Catholic Encyclopedia*, vol. VII (New York : [1910]).

131 *Copyright, 1902, by George Barrie & Sons*

[On guard] **King Henry VIII Presenting a Charter to the | Company of Barber Surgeons** | *After the Painting by Holbein*

W. L. : seated; surrounded by kneeling members of the Company.

Colour half-tone print : 3⅞ x 5⅞. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. V (Philadelphia : [1902]).

132 PLATE V. || Henry VIII., King of England. | From the large painting by Hans Holbein the younger (1497-1554), which represents the king | bestowing upon the guild of surgeons and barbers in London their new statutes. Original | painting in London. Reduced facsimile of a part of the engraving by B. Baron, 1736. | *History of All Nations, Vol. XI., page 147.*

W. L. : seated. Section of preceding, reversed.

Print : 7⅛ x 5. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]). There is a half-tone copy in the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

The majority of the portraits of Henry VIII attributed to Holbein are by other hands. The drawing at Munich is authentic, and that in the Barber-Surgeons' Hall was begun by him in 1542, but left unfinished at his death. Bernard Baron (*c.* 1700–1766) was a French engraver who spent the later part of his life in England.

133 *Copyright 1902 by G. Barrie & Son*

[On guard] Henry VIII | *After the Painting by Holbein now in Windsor Castle* | *"Who can look without disgust at the face which Hans* | *Holbein's faithful brush has transmitted to us?—the* | *small pig's-eyes, the drooping, flabby, greasy cheeks—these* | *would have revealed the man, had history been mute,—the* | *man destitute alike of principles and affections, who never* | *experienced an emotion of love, of pity, of gratitude, or of* | *remorse."*

T. Q. L. : in furred robe, hat, and collar of rubies; gloves in r. hand.

Photo-process print : 5¼ x 4. Pl. to Agnes Strickland, *loc. cit.*

134 Engraved by W. T. Fry. | KING HENRY THE EIGHTH. | OB. 1547. | FROM THE ORIGINAL OF HOLBEIN, IN THE COLLECTION OF | THE RIGHT HON.^{BLE} THE EARL OF EGREMONT. | *London, Published Oct.r 1, 1830, by Harding & Lepard, Pall Mall East.*

Similar picture.

Stipple engr. : 4⅞ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXIII (London : 1830).

135 Another copy : last line of title omitted.

The painting at Windsor is believed to be by an artist of the Flemish school, and that at Petworth is contemporary, though it is not an exact replica. William Thomas Fry (1789–1843) was an English engraver of some reputation.

136 *HENRY* | VIII

Similar portrait; variations in details. Nearly H. L. : in oval frame.

Clipping. Line engr. : oval, 3⅞ x 2⅞ ; with ornamental border, rect., 6⅞ x 4¼. Trimmed.

137 *Holben Pinx.t* *Edwards Scp.t*

Similar portrait, reversed; further variations in details. Nearly H. L.

Clipping. Line engr. : about 4 x 3⅞. Trimmed.

138 *HENRICVS D.G. VIII' ANGLIÆ, FRAN, ET HIB, REX*|*Fortibus HENRICVS solitus dare iura BRITANNOS*| | *Fulmen erat Martis, verae et pietatis alumnus* | *Vnde armis regnum, populus pietate refulget.* | *AB*

H. L.: to r.; eyes directed to l.; sceptre in r. hand; with plumed and jewelled hat and insignia collar.

Line engr.: 5¼ x 4⅝. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

139 HEN: VIII.

[On tablet] *Viro* | *Praestantissimo* | *SAMUELI PEPYS* | *Armigero,* | *Ad. S. D. Regem* | *CAROLUM II.* | *Admiralitati* | *Angliae* | *a Secretis;* | *Sigillum hoc* | *HD. FS.*

[Obverse of seal : inscription in border] HENRIC' OCTAV̄S. DEI. GRATIA. ANGLIE. FRANCIE. ET. HIBERNIE. REX. FIDEI. DEFĒSOR. ET. Ī. TERA. ECCLESIE. ĀGLICANE. ET. HIBERNICE. SVPREMV̄. CAPVT.

[Reverse : the same inscription, with slight variations in lettering.]

Obverse. W. L. : seated on throne, with crown, sceptre, globe, and robes of state. Reverse. W. L. : on horseback; to r.; in armour; with brandished sword, diadem, hound.

Line engr. : each, 4 diam.; with border, 5⅛. Pl. to *A Genealogical History of the Kings and Queens of England and Monarchs of Great Britain,* by Francis Sandford and Samuel Stebbing (London : 1707).

This is an engraved representation of the seal of Henry VIII as adopted after he was proclaimed King of Ireland in 1541. The engraving is dedicated by Francis Sandford to Samuel Pepys (1633–1703), the diarist.

FRANCIS I

12 September 1494 — 31 March 1547

Francis, son of Charles of Valois, great-grandson of Charles V, and of Louise of Savoy, succeeded to the French throne on the death of Louis XII, January 1, 1515. To him Verrazano made a report of his explorations, and by him were sent out the expeditions of Cartier and Roberval.

140 XVI^{E} SIÈCLE

W. L. : on horse-back; to l.; in armour.

Line engr., coloured : about 8½ x 7½. Pl. to *Costumes historiques des XVI^{e}, XVII^{e} et XVIII^{e} siècles,* by E. Lechevallier-Chevignard and Georges Duplessis, vol. I (Paris : 1867).

This portrait is from a painting in the Louvre, dated about 1524 and attributed to Jean Clouet (*c.*1485–1540–1). Clouet, who was called Jehan, Jehanot, Jehannot, or Janet, was of Flemish origin, and perhaps the son of a Jean Clouet, or Cloet, an artist in the employ of the Duke of Burgundy. He was court painter to Francis I from about 1516 till his death.

141 Tiziano **VECELLI** dit **LE TITIEN** 1477-1576 | *Ecole Vénitienne* | ***Portrait de François 1er***

H. L. : head in profile, to r.

Photo. from painting : 9½ x 8.

Tiziano Vecelli, known as Titian (1477 ?–1576), was born in Cadore, Venetia, at a date usually given as 1477, but by some considered to be 1489. He became one of the world's greatest painters, and some of his best work was done in portraiture. He executed pictures for the Venetian Republic, the Emperor Charles V, Pope Paul III,

Phillip II of Spain, and many other contemporary rulers. His portrait of Francis I, now in the Louvre, was painted about 1536, but not from direct sittings, for he never saw the French King.

142 *Maurin I. Lith. de Delpech. Titien pinxt.* | FRANÇOIS 1ER | *Roi de France.*

Same picture. To l.

Lith.: about 10 x 10. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

143 FRANCIS | I | ING OF FRAN

Same picture. Bust : to r. Two knights in armor, with gauntlet on ground between them, in title border.

Clipping. Line engr. : oval, 3¾ x 3; with border, rect., 7 x 4½. Trimmed

144 *Ferdinand del.* | Francois 1er

Same picture. Bust : to l.

Clipping. Line engr. : about 2¼ x 2⅛.

145 FRANCIS FIRST

Same picture. Nearly H. L. : to l.

Clipping. Stipple and line engr. : about 3⅞ x 3¾.

There is also a half-tone print, similar to preceding : oval, 5 x 3¾.

146 PLATE X. || Francis I. of France, and his Family. | Miniature in Francis I.'s Prayerbook. (Berlin : Hamilton Collection.) | *History of All Nations, Vol. XI., page 215.*

W. L. : seated, at table; looking to l.; surrounded by members of the household.

Photo-process print : 6⅜ x 4⅝. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

147 *FRANCOIS I. DV NOM, ROY DE FRANCE.*

H. L. : to l.; looking to r.; r. hand holding sceptre, l. hand on sword.

Line engr. : 6¾ x 5⅝. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

148 *E. KRELL. X. T.* | FIG. 11. — Francis I., King of France. Medallion in gilded bronze, by an artist of the | French school of the sixteenth century.

Bust : profile; to l.

Print : 4¼ diam. In text of J. H. Wright and others, *loc. cit.*

POPE PAUL III

29 February 1468 — 10 November 1549

Alessandro Farnese, member of an ancient Roman family, was created cardinal in 1493 and elected Pope, October 13, 1534, in succession to Clement VII.

149 FIG. 72.— Pope Paul III. Reduced facsimile of the engraving by Agostino Veneziano, | who flourished 1509-1536.

[Original title] PAVLVS. III. PONT. MAX. | M. D. XXXV.

Bust : profile; to l.

Print : 5⅜ x 4⅜. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

Agostino de' Musi (*c.* 1490–*c.* 1540), called Veneziano, a native of Venice, was one of the leading Italian engravers of the sixteenth century.

150 PAUL III AND HIS NEPHEWS, ALESSANDRO AND OTTAVIO FARNESE | TITIAN, NATIONAL MUSEUM, NAPLES

W. L. : seated at table; to l.; looking to r.

Half-tone print : 6½ x 5½. Pl. to *The Catholic Encyclopedia*, vol. XI (New York : [1911).

The original was painted by Titian while on a visit to Rome in 1545-46.

151 [Representation of a medallion with portrait of Paul III. Obverse] PAVLVS. III. PONT. MAX. AN. XVI.

[Reverse] AN. IOBILAEO. M. D. L. || PETRO. APOST | PRIN. C.

Bust : profile ; to r.

Clipping. Line engr. : each 1¾ diam.

The original appears to have been struck in 1549 for the jubilee year that Paul did not live to see.

EDWARD SEYMOUR, DUKE OF SOMERSET

C. 1506 — 22 January 1552

Edward Seymour, Earl of Hertford and Duke of Somerset, uncle of Edward VI, was Protector of England from the death of Henry VIII until January, 1550, when he was deposed. Two years later he was put to death.

152 *Sherlock sculp.* | *SEYMOUR* Duke of *SOMERSET* 1551.

Bust : to l.; with hat and plume.

Line engr. : oval, 3¼ x 2¾; with border, 3⅜ x 2¹⁵⁄₁₆. Pl. to Smollett's *History of England* (1757).

The original, by Holbein, is at Syon House, Isleworth, Middlesex, the property of the Duke of Northumberland. William Sherlock (*c.* 1738–*c.* 1806) was an Irish painter and engraver.

153 EDWARD SEYMOUR, DUKE OF SOMERSET | From a portrait by Holbein in the possession of the Duke of Northumberland, K.G. | *Face p.* 52

Same portrait. H. L.

Half-tone print : 7 x 5½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

154 Engraved by S. Freeman. | EDWARD SEYMOUR, DUKE OF SOMERSET. | OB. 1552. | FROM THE ORIGINAL OF HOLBEIN, IN THE COLLECTION OF | THE MOST NOBLE THE MARQUIS OF BATH. | *London, Published April 1, 1829, by Harding & Lepard, Pall Mall East.*

H. L. : to l.; in plumed hat and furred robe, with collar of the Garter.

Stipple engr. : 4⅞ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. VI (London : 1829).

The original is probably not by Holbein. Samuel Freeman (1773–1857) was an English engraver.

155 [In frame] EDOVARDVS SEIMORVS DVX SOMERSETENSIS COMES HERDTFORDIÆ &Cª [In segment at bottom of frame] *futura præteritis* [Under picture] *Regia nec virtus, nec stirps te regia, Princeps | Eripere inuidiae potuerunt fraudibus vnquam | Nempe bonos sors praua premit, scruatque malignos | A B lud.*

Nearly H. L.: to r.; eyes directed to l.; in plumed hat and furred robe, with George.

Line engr.: oval, 5 x 3¾; with border, rect., 5⅝ x 4¼. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

APIANUS

1495 — 21 April 1552

Peter Bienewitz, who assumed the Latin name of Apianus, became professor of mathematics at the University of Ingolstadt in 1520. He was the author of several important geographical and astronomical works, including a map of the world, in 1520, showing America.

156 APIANUS (*from* REUSNER'S *Icones*, 1590, p. 175).

H. L. : to l.; with globe and compass.

Print : 4 x 3⅛. In *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York : [1886]).

From a portrait in *Icones seu imagines vivorum litteris illustrium* by Nicholas Reusner (Strasburg: 1587 and 1590), the illustrations in which are from woodcuts by Tobias Stimmer.

157 APIANUS.

[On face of print] PETRVS APIANVS BINVITZIVS ASTROLOGVS || QVOD COELOS PANDIS, RADIO QVOD SIDERA PINGIS | GERMANVS MERITO DICERIS ARCHIMEDES.

Bust : to r.

Print, after an old cut : oval, 3¾ x 3⅛ ; with border, rect., 5⅞ x 4¾. In Winsor, *loc. cit.*

SEBASTIAN MÜNSTER

1489 — 23 May 1552

Sebastian Münster, geographer, mathematician and Hebraist, was born at Ingelheim in the Palatinate, but spent the later part of his

life as a teacher at Basle. He, like Apianus, was one of the founders of modern geography: his most important work, in this respect, was a *Cosmographia universalis*, published in 1544.

158 MÜNSTER.

[On face of print] SEBASTIANUS MUNSTERUS COSMOGRAPHUS || *Nascitur Ingelheimii* | *Anno 1489.* | *Obijt Basileae a^o 1552* | *Dimensus terras et summi sydera coeli:* | *Edebam Hebraeos Historicosqz libros . X x 3*

Nearly H. L. : to l.; with book, compass and hour-glass.
Print : 5⅜ x 4¼, including title margin. In *Narrative and Critical History of America*, by Justin Winsor, vol. I (Boston and New York : 1889).

This is from a portrait in Münster's edition of Ptolemy, printed at Basle in 1552.

159 *SEBASTIEN MUNSTER.*

H. L. : to r.; holding Hebrew scroll.
Line engr. : 6¾ x 5½. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

160 MÜNSTER.

[Title of original] SEBASTIANVS MVNSTERVS | Cosmographus. || *Sat linguæ fuerat fontes mihi tradere sanctæ:* | *Scribere sed mundi me iuuat historiam.* | M. D. LII.

Nearly H. L. : to r.; with book.
Print : 4 x 3⅛. In Winsor, *loc. cit.*

This is a facsimile of a cut in Reusner's *Icones* (Strasburg : 1590).

FRANCIS XAVIER

7 April 1506 — 2 December 1552

François de Xavier, known in English as Francis Xavier, was born at the castle of Xavier, or Xavero, near Sanguesa in Navarre. He was one of the founders of the Society of Jesus, and its first and greatest missionary. In 1541 he sailed from Lisbon for the east, and the remainder of his life was spent in extraordinarily successful labours in India, the East Indies and Japan. He was canonized in 1622.

161 *Hinchliff.* | ***Francis Xavier.***

H. L. : to l.
Clipping. Line engr. : 4 x 2⅞.

EDWARD VI

12 October 1537 — 6 July 1553

Edward VI, son of Henry VIII and Jane Seymour, succeeded to the throne of England January 28, 1547.

162 FIG. 67. — Edward VI. as a child. Drawing by Hans Holbein the Younger. (In the Windsor | Collection.)

Bust.

Print : about 3 x 2½. In text of *A History of All Nations*, by J. H. Wright and others. vol. XI (Philadelphia and New York : [1905]).

163 EDWARD VI | From the portrait in the National Portrait Gallery, painted under the influence of Holbein | *Face p.* 50

H. L.: to l.; head in profile; r. hand holding rose.

Half-tone print : 7½ x 5⅝. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

This painting resembles a drawing at Windsor which is attributed, probably erroneously, to Holbein.

164 *Copyright 1901 by G. Barrie & Son*
[On guard] **As Prince of Wales** | *By Holbein*

Bust : to l.; with plumed hat and ermine-trimmed surcoat.

Photo-process print, in tint : 3⅜ x 1⅞. Two others on same plate. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. VI (Philadelphia : [1902]).

This portrait is probably later than Holbein's death.

165 *Copyright 1901 by G. Barrie & Son*
[On guard] **Panel dated 1550** | *By Guilim Streetes*

Bust : to l.; with cap.

Photo-process print, in tint : 3⅜ x 2. Two others on same plate. Pl. to Agnes Strickland, *loc. cit.*

Guillim, or William, Stretes, or Streetes, was a Dutch portrait painter of whose life little is known. He was in England at least from 1546 to 1556, and was employed at court under Edward VI and Mary. He painted several portraits of Edward, but their identity is not now certain.

166 *Copyright, 1902, by George Barrie & Sons.*
[On guard] **Edward VI Confirming his Father's Gift of Christ's | Hospital to the City of London** | *After the Painting, erronously attributed to Holbein,* | *now in Bridewell Hospital, London*

W. L. : seated on throne, to l.; with crown, robe and sceptre; surrounded by group of figures.

Colour half-tone print : 4 x 5½. Pl. to Agnes Strickland, *loc. cit.*

The event depicted took place in 1553. The painting, in the Bridewell Hospital, is attributed to Guillim Stretes.

167 Engraved by H. T. Ryall. | KING EDWARD THE SIXTH. | OB. 1553. | FROM THE ORIGINAL OF HOLBEIN, IN THE COLLECTION OF | THE RIGHT HONBLE THE EARL OF EGREMONT. | *London, Published April 1, 1830, by Harding & Lepard, Pall Mall East.*

Nearly W. L. : to l.; with plumed hat, ermine-trimmed surcoat, collar of rubies, and the Garter; dagger in r. hand; throne in background, and landscape seen through window to r.

Line and stipple engr. : 4¾ x 3⅝. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XVII (London : 1830).

This portrait at Petworth resembles, but is not a replica of, another at Windsor. Both have been attributed, erroneously, to Holbein. Henry Thomas Ryall (1811–1867) was an English engraver of much skill. He was appointed historical engraver to the Queen.

168 FIG. 836. PORTRAIT OF KING EDWARD VI | It shows the youthful king wearing a dagger of the "ear" pommel type | Collection : H. M. the King, Windsor Castle

Similar portrait. No throne; window to l.

Half-tone print : 7 7/16 x 4 3/4. In *A Record of European Armour and Arms*, by Sir Guy Francis Laking, vol. III (London : 1920).

169 EDVARDVS SEXTVS REX. | *Delicium populi, et verae pietatis alumnus,* | *Vt bona cuncta, diu viuere non licuit*

Portrait of similar type. Nearly T. Q. L.: to r.; r. hand on girdle. Niche behind.

Line engr.: 5 3/8 x 4 1/2. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

170 *Copyright 1901 by G. Barrie & Son*

[On guard] Edward VI as King | *The so-called Moro Portrait*

W. L. : to l.; with hat, embroidered coat, and sword; gloves in r. hand.

Photo-process print, in tint : 3 1/2 x 2. Two others on same plate. Pl. to Agnes Strickland, *loc. cit.*

171 *Granger sculp^t.* | EDWARD VI.

Bust : to l.; with plumed hat, embroidered coat and collar of the Garter.

Clipping. Stipple engr. : oval, 3 1/8 x 2 1/2.

172 *EDWARD* | VI

Same portrait. To r. In oval frame; title on panel beneath, with figure on either side.

Clipping. Line engr. : oval, 3 3/4 x 2 13/16 ; with ornamental border, rect., 6 7/8 x 4. Trimmed.

173 EDWARD | VI

Same picture.

Clipping. Line engr. : oval, 2 1/2 x 1 3/4 ; with ornamental border, rect., 3 3/8 x 2 5/8. Trimmed.

174 EDW : VI.

[On tablet] *Viro* | *Spectatissimo* | *D^no GEORGIO* | *IEFFERYS* | *Equiti Aurato,* | *è consilijs Dn̄i Regis* | *in Lege erudito, ac* | *Civitatis London* | *ad Leḡe Servienti* | *Sigillum hoc* | *HD. FS.*

[Obverse of seal : inscription in border] EDWARD'. SEXT'. DEI. GRA. ĀGLIE. FRANCIE. ET HIBERNIE. REX. FIDEI. DEFĒSOR. ET. IN. TER^RA. ECCLESIE. ĀGLICANE. ET. HIBERNICE. SVPREMV̄. CAPVT.

[Reverse : the same inscription, with modifications in lettering.]

Obverse. W. L. : seated on throne, with crown, sceptre, globe, and robes of state. Reverse. W. L. : on horseback; to r.; in armour, with brandished sword, diadem, hound.

Line engr. : each 3⅞ diam.; with border, 4¾. Pl. to *A Genealogical History of the Kings and Queens of England and Monarchs of Great Britain*, by Francis Sandford and Samuel Stebbing (London : 1707).

This engraving of the seal of Edward VI is dedicated by Sandford to Sir George Jeffreys (1648–1689), afterwards lord chief justice and lord chancellor, the presiding judge of the "bloody assizes".

POPE MARCELLUS II

6 May 1501 — 30 April 1555

Marcello Cervini degli Spannochi, a native of Montepulciano in Tuscany, was created cardinal in 1539, and elected Pope, in succession to Julius III, on April 9, 1555. The Globe of Ulpius, constructed in 1542, was dedicated to him.

175 *MARCELLO II. CERVINI SOMMO PONTEFICE | ORIGINARIO DI MONTE PULCIANO, E NOBILE | SENESE, SOGGETTO DI SOMMA PRUDENZA, | DOTTRINA, E BONTÀ FREGIATO.* | *Nacque il di 6. Maggio MDI. mori dopo 22. giorni di Ponti- | ficato nel di pmo. Maggio MDLV.* | *Dedicato al merito Singolare dell' Illmo: e Rmo: Monsignore Alessan- | dro De Conti Cervini Patrizio Senese, Conte del Vivo Arcivescovo | di Siena S S, e Agnato del Sudo. Pontefice.* | *Priso da un Quadro esistente presso gl' Illmi. Siggri Conti Cervini di Siena.* | *Gaet. Vascellini del. e scol.*

H. L. : to r.; book in r. hand, another open on table. Coat of arms in title margin.

Line print : 4¾ x 4⅛. Pl. to *The Magazine of American History*, vol. III (1879).

Gaetano Vascellini (b. *c.* 1745) was an Italian engraver who etched several original portraits of distinguished Florentines.

ORONCE FINÉ

1494 — 6 October 1555

Oronce Finé, or Orontius Finaeus, a native of Briançon, was appointed by Francis I lecturer in mathematics at the royal college in Paris. We have from him a map of the world executed in 1531, and a copy of another, probably of 1536, both of which are of considerable importance in the history of American cartography.

176 *ORONCE FINE.*

H. L. : to l.

Line engr. : 6⅞ x 5½. In *Portraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

IGNATIUS LOYOLA

24 December? 1491 — 31 July 1556

Inigo, son of Beltrán Yañez de Onez y Loyola, the founder of the Jesuit Order, was born at the castle of Loyola in Guipuscoa, Spain.

In 1534, while at the University of Paris, he and six companions associated themselves together for religious purposes; in 1540 the "Society of Jesus" was constituted by papal bull; and in 1541 the new order was organised and Ignatius elected the first general. In 1622 he was canonized.

177 ST. IGNATIUS LOYOLA — TITIAN | COLLECTION OF EARL SPENCER, ALTHORP HOUSE, NORTHAMPTON, ENGLAND

H. L. : to l.; looking to front.

Half-tone print : 7½ x 5½. Pl. to *The Catholic Encyclopedia*, vol. VII (New York : [1910]).

178 *Copyright, 1897, by Little, Brown, & Cº Goupil & Cº Paris*

[On guard] *Ignatius Loyola.*

[In list of Illustrations] From an engraving by J. Sadeler, in the Bibliothèque Nationale.

H. L. : to l.; head in profile; hands clasped; before crucifix.

Photogravure from line engr. : 4¾ x 3⅝. Pl. to *The Jesuits in North America*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

Jan Sadeler (1550–1600) was an engraver, a native of Brussels, who worked in later life in Germany and Italy.

179 *Engraved by W. Holl.* | LOYOLA. | *From a Print by Bolswert, after* | *a Picture by Rubens.* | Under the Superintendence of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight Ludgate Street.*

Nearly H. L. : to r.; in vestments; in r. hand book with inscription "AD MAIOREM DEI GLORIAM".

Stipple engr. : 4⅝ x 3⅜. Pl. to *The Gallery of Portraits*, vol. VII (London : 1837).

This is from a print by Scheltius à Bolswert (1586–1659), after a painting by the great Flemish artist, Peter Paul Rubens (1577–1640).

ANNE OF CLEVES

22 September 1515 — 28 July 1557

Anne, fourth Queen of Henry VIII, was the daughter of John, Duke of Cleves. She was married to Henry January 6, 1540. On July 9 of the same year the marriage was declared by Convocation to be void.

180 ANNE OF CLEVES | From the portrait in St. John's College, Oxford

T. Q. L.: to l.; holding carnations in r. hand.

Half-tone print : 5¼ x 3¾. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. 1 (1909).

JACQUES CARTIER

1491 ? — 1 September 1557

Jacques Cartier, a mariner and prominent citizen of St. Malo, in Brittany, made three, or four, voyages of discovery under the direction of the French court: in 1534, when he explored the Gulf of St. Law-

Jacques Cartier
at Hochelaga
Lithograph by N. Sarony

rence; in 1535-6, when he went up the St. Lawrence river as far as Hochelaga, now Montreal; in 1541-2, when he attempted to establish a colony at Cap Rouge, above Quebec; and, it is barely possible, in 1543, when he may have brought home the Sieur de Roberval and the second detachment of that colony.

181 *4* *53* | JACQUES CARTIER
[Stamp] BIBLIOTHÈQUE de la ville de S: MALO

W. L. : looking to r.; furred robe, slashed sleeves and shoes, and plumed hat; gloves in l. hand.
Photo. : about 6 x 4.

182 *4* *53* | JACQUES CARTIER || *Bibliothèque de S[t] Malo cote : tiroir 13*
[Signed] *H. B.*

Same portrait.
Pen and ink wash drawing : about 6 x 3½.

This is a copy, made by Henri Beau, a Canadian artist at present residing in Paris. The original may be derived from the Clugny print.

183 XVI[E] SIECLE *Règne de Francois 1[er]* | *143* || *L. M.* | JACQUES CARTIER | *Navigateur*

Same portrait.
Etching, coloured : 6 x 3⅝ ; with border, 6⅜ x 3⅝. Pl. to *Coustumes Français depuis Clovis jusqu'à nos jours*, by M. de Clugny, vol. II (Paris : 1836). There is a reproduction in colours in *The Voyages of Jacques Cartier*, by H. P. Biggar (*Publications of the Public Archives of Canada*, No. 11) (Ottawa : 1924).
This print, the property of Dr. A. G. Doughty, is on loan to the Public Archives.

"L. M." would appear to be Jean Marie Raphaël Léopold Massard (b. 1812), a native of Crouy-sur-Ourcq, who drew and engraved, apparently chiefly, or entirely, from his own imagination, many of the figures in Clugny's work. See Dr. Biggar's article in *The Canadian Historical Review*, June, 1925.

184 Jacques Cartier. — D'après un ancien dessin à la plume conservé à la Bibliothèque impériale.

Bust : to r.
Woodcut : about 3¼ x 3⅛. In text of *Voyageurs anciens et modernes*, by Édouard Charton, vol. IV (Paris : 1857).

In a footnote Charton explains that this cut is not taken directly from the pen-and-ink drawing in the Bibliothèque impériale, of which he himself could find no trace, but from the painting by Riss at St. Malo, which was based on that drawing. His knowledge of the drawing, and, probably, his belief that the Riss painting was derived from it, were due to Charles Cunat, the historian of St. Malo. François Riss (1804–*c.* 1866) was a painter, born in Moscow, who practised in France. His portrait of Cartier, now in the Hôtel de Ville, St. Malo, was executed, it is stated by Parkman, in 1839. Possibly the pen-and-ink portrait which served, according to Charton, as his model was the same as that which is reproduced in the *Relation originale du voyage de Jacques Cartier*, by Michelant and Ramé (Paris: 1867), as after an original in the prints department of the Bibliothèque impériale.

185 JACQUES CARTIER

Same portait. Head : to l.
Woodcut : 1⅜ diam.; with border, 1¾. Medallion on title-page of *Relation originale du voyage de Jacques Cartier au Canada en 1534*, by H. Michelant and A. Ramé (Paris : 1867).

186 *Copyright, 1897, by Little, Brown, & C°. Goupil & C°. Paris.*

[On guard] *Jacques Cartier.* [In list of Illustrations] From the original painting by F. Riss, in the Town Hall of St. Malo, France.

Same portrait. Nearly T. Q. L. : to r.; on shipboard; with cap, sword and dagger; l. hand to chin, r. hand on belt.

Photogravure : 5⅝ x 3¼. Pl. to *Pioneers of France in the New World*, by Francis Parkman. Champlain Edition vol. II (Boston : 1897). Another copy in *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. XI (*Canada and British North America*, by W. Bennett Munro) (Philadelphia : [1905]).

187 Lith. par F. Davignan d'après le dessin de Th^le^ Hamel.|

Jacques Cartier |

Natif de S^t^. Malo, (France) *Native of S^t^. Malo, (France)* |

Decouvre le Canada en 1534-5 Discovers Canada in 1534-5. |

L'Original existe à S^t^. Malo |

Imp. par L. Nagel N. Y. |

Entered according to Act of Congress in the year 1848, by Theophile Hamel in the Clerk's office of the district court of the Southern dist. of N. Y. | *Entered according to Act of the Provincial Legislature, in the year 1848, by* T. HAMEL, *in the Office of the Registrar of the Province of Canada.*

Same picture.

Lith. : 17 x 12½.

Théophile Hamel (8 November 1817–24 December 1870) was a native of Sainte-Foy, and received his early education in art at Quebec. From 1843 to 1846 he studied in Europe. His later life was spent, for the most part, in Canada: he executed a large number of works, especially portraits.

188 *S. Freeman, sc.*| **JACQUES CARTIER,** | *The Discoverer of Canada 1534-5.* | FROM A DRAWING BY TH. HAMEL, AFTER THE ORIGINAL PICTURE AT S^T^ MALO. | London : Richard Bentley, 1849.

Same picture.

Line and stipple engr. : 4⅝ x 3⅛; with border, 4⅞ x 3⅜. Pl. to *The Conquest of Canada*, by the author of "Hochelaga", 2nd ed., vol. II (London : 1850). Another copy : pl. to *A Memoir of Jacques Cartier*, by James Phinney Baxter (New York and London : 1906).

189 [Entry on face of original] *T. H. p^it^ 1860.*

Same picture.

Photo. from painting : 7½ x 5½.

Photograph of a copy in oils of the Riss picture, executed by Hamel in 1860, which now hangs in the Speaker's Chambers in the House of Commons, Ottawa.

190 Rebel sc. P. Dien, Imp^r^ r. Hautefeuille, 32, à Paris. |

JACQUES CARTIER | Né à Saint-Malo le 31 Décembre 1494 | Envoyé par François 1^er^ à la découverte du Canada.

Same picture.

Line engr. : 5⅝ x 4¼. Pl. to *Histoire de la Colonie Française en Canada*, [by the Abbé Faillon], vol. I (Villemarie : 1865).

191 *J. A. O'Neil, N.Y.* | JACQUES CARTIER. | *From the painting by Th. Hamel after the original preserved at St. Malo.*

Same picture.

Line and stipple engr. : 4 1/16 x 3 1/16 ; with border, 4 3/8 x 3 7/16. Pl. to *History and General Description of New France*, by Charlevoix, translated by John Gilmary Shea, vol. I (New York : 1866).

192 Another copy. No lettering.

193 Another copy. Same title, with addition: Copyright by John G. Shea, 1878.

Pl. to *First Establishment of the Faith in New France*, by LeClercq, translated by J. G. Shea, vol. I (New York : 1881).

194 Photogravure, Annan, Glasgow.
[On guard] JACQUES CARTIER | *From the painting at St Malo*

Same picture.

Photogravure : 5 1/2 x 4 1/2. Pl. to *Canada and its Provinces*, vol. I (Toronto : 1913).

There are in the collection several other prints reproducing the Riss, or Riss-Hamel, portrait.

195 Rouargue frères del. et sc. | Jacques Cartier.

W. L. : looking to l.; speaking trumpet in r. hand, telescope in l. hand. Coat of arms and supports in top margin, co'oured.

Line engr. : 5 7/8 x 3 7/8 ; with border, 6 1/2 x 4 1/2. Pl. to *Les Navigateurs français*, by Léon Guérin (Paris : 1846).

196 JACQUES CARTIER

Head : to r.

Woodcut : 1 3/8 diam.; with border, 1 3/4. Medallion on title page of *Note sur le manoir de Jacques Cartier*, by Alfred Ramé, published with *Relation originale du voyage de Jacques Cartier au Canada en 1534*, by H. Michelant and A. Ramé (Paris : 1867). There are copies in *Jacques Cartier and his four voyages to Canada*, by Hiram B. Stephens (Montreal : [1890]), and *The Mariner of St. Malo*, by Stephen Leacock (Toronto : 1914).

It is stated in the foreword to the 1867 publication that the original of this portrait was in the print department of the Bibliothèque impériale, now the Bibliothèque nationale. Several searches made since then have failed to reveal any trace of such a portrait. It is possible that it had already disappeared before 1867, if it be the drawing to which Charton refers in 1857 as that on which the Riss portrait was based.

197 MEDAILLON EN BOIS DE 1704 | (Trouvé au Cap-des-Rosiers, Canada, novembre 1908) | qu'on croit représenter Jacques Cartier | Propriété de John M. Clarke, Albany, N. Y.

Bust : profile; to l.

Half-tone print : 4 1/4 diam.; in *Revue Canadienne*, nouvelle série, vol. V (1910).

The original is a wooden medallion, twenty inches in diameter, bearing the carved image of a man's head, the features of which have some resemblance to those of the Riss painting and the Ramé print of Jacques Cartier. On the reverse are carved the letters "J C" and the figures "1704". The medallion was found in 1908, in the walled-up window of a very old house at the cove of Cap-des-Rosiers, on the Gaspé coast. It is believed to have been the stern-shield of a vessel which may have been wrecked on this coast.

198 LA STATUE DE JACQUES CARTIER | QUARTIER SAINT-HENRI, À MONTRÉAL

Statue. W. L.: on high pedestal, in fountain.

Half-tone print : 6¼ x 4. Pl. to *Les Monuments commémoratifs de la province de Québec*, vol. I (Quebec : 1923). There is another view in *Montreal 1534-1914*, by William Henry Atherton, vol. II (Montreal, etc.: 1914).

199 *Statue in memory of Jacques Cartier, erected in Montreal.*

Same statue.

Clipping. Half-tone print : 8¼ x 6⅜.

This statue, the work of J. Arthur Vincent, is in Place St. Henri, Montreal, where it was unveiled June 14, 1893.

200 THE STATUE OF JACQUES CARTIER RECENTLY UNVEILED | AT ST. MALO. | The work of Georges Bareau.

[On mount, in ink] *1905*

W. L. : to r.; looking to l.

Clipping. Half-tone print : 6¼ x 4⅛.

SEBASTIAN CABOT

1476 ? — 1557 ?

Sebastian, son of John Cabot, was born at Bristol, or, possibly, at Venice. He may have sailed with his father in one or both of his expeditions, in 1497 and 1498. In 1512 he entered the service of Spain, and in 1518 was appointed pilot major. About 1548 he returned to England, and at the incorporation of the company of Merchant Adventurers of London, in 1551, was named governor for life. Of numerous maps executed by him only one survives, which, in a published copy of 1544, forms an important source for the history of discovery in Canada.

201 Engraved by S. Rawle. | **SEBASTIAN CABOT.** | *FROM THE ORIGINAL IN THE POSSESSION OF CHARLES JOS^{H} HARFORD ESQ^{R}*

[On plate in upper left hand corner] EFFIGIES SEBASTIANI CABOTI | ANGLI FILII IOHANIS CABOTI VENE | TI MILITIS AVRATI PRIMI INVĒT | ORIS TERRAE NOVAE SUB HERICO VII ANGL | IAE REGE [Legend in upper right hand corner] **SPES. MEA. IN. DEO. EST.**

H. L. : to l.; with cap, furred robe, globe, compass, etc.

Photo-process reproduction of line engr. : 5½ x 4⅜. Pl. to *The Remarkable Life, Adventures and Discoveries of Sebastian Cabot*, by J. F. Nicholls (London : 1869).

The original of this engraving was discovered at Slains Castle, Scotland, by Charles J. Harford, of Bristol, in 1792, and some years later was purchased by him. A portrait bearing a similar inscription was in the King's private gallery at Whitehall in the time of James I, and that at Slains was probably either the same picture or a copy. Soon after being engraved by Rawle it was purchased by Richard Biddle, of Pittsburg, Pennsylvania. There it was destroyed by fire in 1845. A copy in oils had previously been made by an artist named Chapman for the Massachusetts Historical Society, and another for the New York Historical Society. The plate by Samuel Rawle, an engraver and draughtsman who practised in London early in the nineteenth century, was originally published in Seyers's *Memoirs of Bristol* (1821–3).

202 *Copyright 1903 by G. Barrie & Sons*

[On guard] SEBASTIAN CABOT | *Photogravure from the painting by Chapman after the origi-|nal attributed to Holbein, now in possession of the Historical | Society of Massachusetts.*

Same picture.

Photogravure : 5 x 4. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]).

There are several other prints of this picture in the collection.

CHARLES V

24 February 1500 — 21 September 1558

Charles was the son of Philip of Burgundy and of Joanna daughter of Ferdinand and Isabella of Spain. Through his father, he inherited Burgundy, the Netherlands, and the Habsburg dominions in southern Germany; through his mother—who, although she lived almost until his own retirement, was incapacitated by mental weakness from ruling—Spain and the Spanish territories in Italy and America. In 1519 he was elected emperor. In 1555-56 he resigned his dignities and retired to private life at Yuste in Spain. His reign saw the establishment of Spanish power on the mainland of America, Magellan's expedition to the east, the voyage of Stephen Gomez to the coasts of Canada in 1524-25, and some measures taken to check the French attempts at colonisation under Cartier and Roberval.

203 FIG. 68.—Emperor Charles V. at the age of thirty. Facsimile of the engraving by Bartel | Beham (1496-1540).

[Title of original] **PROGENIES . DIVVM . QVINTVS . SIC . CAROLVS . ILLE | IMPERII . CAESAR . LVMINA . ET . ORA . TVLIT | AET . SVAE . XXXI | ANN . M. D. XXXI** [Signature] **BB**

Bust : to r.

Print : 5¼ x 4⅜. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

Barthel Beham (1502 - *c.* 1540), a painter and engraver, the brother of the engraver Hans Sebald Beham, was a native of Nuremberg, but spent a large part of his life in Italy.

204 [In frame] KARVLVS ROEMISCHER KAISER KOENIG ZV HISPANIEN NEAPOLIS ARRAGON CICILIE̊ GRANTE̊ ZC̃

Bust : to r.; head in profile; wearing diadem.

Print : 2 1/16 diam.; with frame, 2¾. In *Narrative and Critical History of America*, by Justin Winsor, vol. II (Boston and New York : [1886]); forms part of facsimile of title-page of *De insulis nuper inventis Ferdinandi Cortesii ad Carolum V. Rom. Imperatorem Narrationes* (Cologne : 1532.).

205 CHARLES V.

[Title of original] *El Invictissimo Emperador* CARLOS | *Quinto Reÿ natural de Castilla | ÿ de Leon etc.*

Nearly H. L.: to l.; in armour; sea in background.

Print : 4⅜ x 3½. In Justin Winsor, *loc. cit.*

This is a facsimile of an engraving in Herrera's *Historia general de los hechos de los Castellanos*, part III. This, and the following portraits of the same type, seem to be based on a painting executed by Titian about 1536.

206 *Titian pinx. C. Cook sc.* | *The Emperor* | CHARLES V. | London : Published by R. Bentley, & Son | 1887.

Same portrait. T. Q. L.: to l.; sword in r. hand; helmet in upper r. hand corner.

Line engr.: 4⅛ x 3¼.

207 [Title in ornamental border beneath portrait] CHARLES | V EMPEROR OF | GERMANY

Same portrait. Bust : to r.; in oval frame, with a Christian and a Moslem officer and banner on eith r side below.

Clipping. Line engr.: oval, 4 x 3⅛ ; with border, rect., 7 x 4½. Trimmed. There is a print from another engraving of this portrait in *Magazine of American History*, vol. XXVI (1891).

208 [On guard] *Equestrian portrait of Charles V* | (From the painting by Titian)

W. L.: on horse-back; to r.; in armour; lance in r. hand.

Collotype : 4⅜ x 3½. Pl. to *The Complete Works of William H. Prescott : History of the Reign of the Emperor Charles the Fifth*, vol. II (New York : the Kelmscott Society).

There are other prints of this picture in the collection. It represents Charles V at the battle of Mühlberg, April 24, 1547.

209 PLATE VIII. || Emperor Charles V. | Painting by Titian, 1548. (Munich.) | *History of All Nations, Vol. XI., page 194.* [Date on face of picture] MDXLVIII.

W. L.: seated; to r.; landscape in r. distance.

Print : 7⅛ x 4. In J. H. Wright and others, *loc. cit.* There is a half-tone print of this picture in *The Catholic Encyclopedia*, vol. III (New York : [1908]).

210 [On guard] *Charles V* | (From painting by Titian)

[On the face of the picture there is a Latin inscription recording the dates of his birth and death.]

W. L.; to r.; wearing sword.

Collotype : 5½ x 2⅝. Pl. to *The Complete Works of William H. Prescott, op. cit.*, vol. I.

211 *Engraved by W. Holl.* | CHARLES V. | *From the Original by Holbein, in the Private | Collection of the King of the French.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street.*

H. L.: to r.; wearing low cap, collar of the Golden Fleece, and figured coat.

Stipple engr.: 4⅞ x 4; with margin, 5⅛ x 4⅛. Pl. to *The Gallery o Portraits*, vol. IV (London : 1835).

212 CHARLES V.

Nearly H. L.: to l.

Print : 4⅝ x 3¼. In Justin Winsor, *loc. cit.*

This is a facsimile of a woodcut representation of Charles V which appeared in Jovius' *Elogia Virorum* (Basle: 1575).

213 *CHARLES LE QVINT, EMPEREVR.*

H. L.: to r.; in armour, with sword and globe.

Line engr.: 6¾ x 5½. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

214 CHARLES V. AT SAN YUSTE | Albrecht de Vriendt.

W. L.: seated; to r.; surrounded by group of figures.

Half-tone print : 3¼ x 5½. Pl. to *The Complete Works of William H. Prescott, op. cit.*, vol. II.

Aelbert de Vriendt (1843-1900), a native of Ghent, was especially well known for his historical paintings, of which this is one of the best.

MARY I

18 February 1516 — 17 November 1558

Mary, daughter of Henry VIII and Catherine of Aragon, succeeded to the throne of England in 1553, on the death of Edward VI, and in 1554 married Philip of Spain.

215 MARY I | From the portrait by Joannes Corvus in the National Portrait Gallery | *Face p. 60* [On original] ANNO DNI 1544 | LADI MARI DOVGHTER TO | THE MOST VERTVOVS PRINCE | KINGE HENRI THE EIGHT | THE AGE OF XXVIII YERES

More than H. L.: face directed to l.; wearing French hood, with pearls; hands folded.

Half-tone print : 6⅞ x 5¼. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

Joannes Corvus (*fl.* 1512-1544) was an artist of whom little is known. He has been identified with a certain Jan Rave, a native of Bruges.

216 Engraved by H. T. Ryall. | QUEEN MARY. | OB. 1558. | FROM THE ORIGINAL OF HOLBEIN, IN THE COLLECTION OF | THE MOST NOBLE THE MARQUIS OF EXETER. | *London, Published April 1, 1831, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; in fur-trimmed dress; holding locket in both hands.

Stipple and line engr.: 4¾ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXIX (London : 1831).

The original is at Burghley House, near Stamford, Northamptonshire. It was painted before Mary's accession to the throne, but the attribution to Holbein is doubtful.

217 MARY TUDOR, QUEEN OF ENGLAND | ANTONIO MORO, THE PRADO, MADRID

Nearly W. L.: seated in arm-chair; to l.; rose in r. hand; gloves in l.
Half-tone print : 7⅜ x 5½. Pl. to *The Catholic Encyclopedia*, vol. IX (New York : [1910]).

This portrait dates from 1554, before the Queen's marriage. Antonis Mor had been sent to England by Philip specially to paint this picture.

218 LUCAS DE HEERE || MARY TUDOR

H. L.: head slightly to l.; looking to front; rose in r. hand, gloves in l.
Half-tone print : 6⅝ x 5. Pl. to *Bryan's Dictionary of Painters and Engravers*, new ed. by G. C. Williamson, vol. II (London : 1919).

Lucas de Heere (1534-1584) was a native of Ghent who worked in the Low Countries, France, and England. He was in England in 1554—when he painted this portrait of Queen Mary, the original of which is in the collection of the Society of Antiquaries, London—and also from 1567 to 1577.

219 VIII. FRANCIS DELARAM. | Portrait of Queen Mary. [Original title] *The mightie Princesse MARIE by The | Grace of God Queene of England | France and Ireland Etc.* | *Fran: Delaram sculp. Compton Holland excud:*

T. Q. L.: to r.; r. hand, holding gloves, on table; l. hand holding paper with title "THE *Suplicatio of Tomas Hongar.*" Royal arms in the title margin.
Reproduction of line engr.: 6⅝ (with title, 7⅝) x 4⅞. Pl. in *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

Francis Delaram (1590-1627 ?) was an English engraver, of the school of Crispin van de Passe, who was noted for his portrait plates.

220 [On guard] Mary Tudor | *Shortly before her marriage to Philip II of Spain*

Nearly H. L.: to l.; in dress trimmed with fur and jewels.
Photo-process print after line and stipple engr.; 4⅝ x 3½. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. VII (Philadelphia : [1902]). There is a print of a similar portrait in *Magazine of American History*, vol. XXVI (1891).

221 [On pedestal] Queen MARY. I.

Same portrait. Bust : to r. In oval frame, on pedestal, with ornaments.
Clipping. Line engr.: oval, 3¼ x 2⅞; with border, rect., 6½ x 3¾. Trimmed.

These portraits are of the same type as that engraved by Delaram, and all probably go back to the same painting.

222 *J. Chapman sculpsit.* | QUEEN MARY. | *Published as the Act directs Feb. 1. 1800.*

Bust : head turned to r. In title margin is inset of female figure holding cross and tiara.
Clipping. Stipple engr.: oval, 4⅜ x 3⅜.

John Chapman was an engraver who worked in London from about 1770 to about 1816.

HENRY II

31 March 1519 — 10 July 1559

Henry, son of Francis I of France, succeeded to the throne in 1547. In 1533 he had married Catherine de' Medici.

223 FIG. 117.—Henry II., King of France. Reduced facsimile of the engraving by Étienne de | Laulne (1510-1595).

[Original title] HENRICVS II. GALLIARVM REX

More than H. L.: to r.; in armour; r. fore-arm resting on helmet. In frame.

Print : 4⅜ x 3¾; with frame, about 6⅜ x 4¼. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

Etienne Delaune (1518-1595), a native of Orleans or Paris, was an engraver and a designer of goldsmith's work who passed the greater part of his life at Strassburg.

224 *HENRY, II. DV NOM, ROY DE FRANCE.*

Same portrait, slightly modified. To l.

Line engr.: 6¾ x 5⅞. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

225 *Maurin* | *I. Lith. de Delpech.* | HENRY II. | *Roi de France.*

Bust : to r.; with plumed cap and embroidered collar.

Lith.: about 10 x 9½. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

POPE PAUL IV

28 June 1476 — 18 August 1559

Giovanni Pietro Caraffa, member of a noble Neapolitan family, served as papal envoy in England and in Spain. In 1536 he was created cardinal, and on May 23, 1555, was elected Pope, succeeding Julius III.

226 FIG. 108 — Pope Paul IV., Caraffa. Reduced facsimile of the engraving by Nicolas Beatri- | zet (about 1515-1560).

[Original title] DOMINVS MIHI ADIVTOR | PAVLO IIII | P. O. M | ÆT. ANNO LXXXI | PONTIFICATVS | AVTEM | ANNO III | ROMAE ooD LVIII .NB.

Bust : to r.; in cloak and hood; oval, in architectural frame.

Print : oval, 3⅝ x 2¾; with frame, irregular rect., 6 x 4⅜. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

Nicolas Beatrizet (*c.* 1520-1560+) was a French engraver who worked at Rome under the direction of Michel Angelo.

MARY OF LORRAINE

22 November 1515 — 11 June 1560

Mary, daughter of Claude, Duc de Guise, was married to James V of Scotland in 1538. In 1554 she became regent of Scotland, acting for her daughter, Mary, Queen of Scots.

227 *Swan Electric Engraving C°* | *Marie de Guise-Lorraine.* | *Queen of Scotland.* | *From the painting attributed to Clouet in the National Portrait Gallery.*

T. Q. L.: slightly to l.; gloves in r. hand.

Photo-process print : 5½ x 4. Pl. to *The Anglo-Saxon Review*, vol. III, Dec., 1899. There is a half-tone print of this picture in the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

Neither the identification of this portrait nor its attribution to Clouet is quite certain.

FRANCIS II

19 January 1544 — 5 December 1560

Francis, eldest son of Henry II of France and Catherine de' Medici, ascended the throne July 10, 1559. He had married Mary Stuart, Queen of Scots, April 25, 1558.

228 FIG. 118.—Francis II., King of France. Reduced facsimile of a contemporary engraving | issued by Moncornet.

[Original title] LE TRES CHRESTIEN FRANCOIS II DE | CE NOM ROY DE FRANCE ET DÉCOSSE. | *Moncornet excudit*

Bust : to l.; with neck-ruff and plumed hat. Coat of arms and laurel wreath in upper corners, outside oval frame.

Print : oval, 3⅜ x 2¾. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

229 *Z^in Belliard I. Lith. de Delpech.* | FRANÇOIS II. | *Tiré de la Bibliothèque S^te Genevieve.*

Bust : to l., looking to r.; with plumed and jewelled cap, neck-ruff and furred coat.

Lith.: about 9 x 8½. Pl. to *Iconographie Française*, by Madame Delpech, vol. 1 (Paris : 1840).

JOHN CALVIN

10 July 1509 — 27 May 1564

John Calvin was a native of Noyon in Picardy who became the chief exponent and organiser of the reformed religion in France and Switzerland. From 1536 to 1538, and from 1541 to his death, he resided at Geneva, but he remained the spiritual leader of the Huguenots of France. It was with his approval that the first attempts were made at Huguenot colonisation in America.

230 FIG. 110.—Portrait of John Calvin, in 1562. Facsimile of an engraving by René Boivin | (1530-1598).

[Original title] PROMPTE ET SINCERE. || IOHANNES. CALVINVS. | ANNO. ÆTATIS. 53. | [Monograph.]

Bust : profile; to l.

Print : 6¼ x 4½, including title margins. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

René Boivin (*c.* 1530-1598?) was a French draughtsman and line-engraver.

231 I. CALVIN.

[In list of Illustrations] From Beza's *Icones virorum doctrina et pietate illustrium*, published in 1580.

Same portrait, modified.

Print : oval, 3⅞ x 2⅞; with ornamental frame, irregular rect., 5¼ x 4⅛. Pl. to *Gaspard de Coligny*, by A. W. Whitehead (London : [1904]).

232 Title missing.

Same portrait, modified.

Clipping. Line engr.: oval, 3 x 2¼. Trimmed.

233 *Engraved by T. Woolnoth.* | CALVIN. | *From a Print engraved by C. Dankertz.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street.*

Bust : to r.; looking upwards; with cap and ear-laps, and furred robe.

Stipple engr.: oval, 5 x 3¾; with border, rect., 5⅝ x 4⅛. Pl. to *The Gallery of Portraits*, vol. VI (London : 1836).

Cornelis Danckerts—the name is variously spelled—was a draughtsman, engraver and dealer at Amsterdam from 1637 to 1684. Thomas Woolnoth (*c.* 1790-1839) was an English painter and engraver.

234 Title missing.

Same portrait.

Clipping. Line and stipple engr.: 5 x 3⅞. Trimmed.

235 *Maurin Lith. de Delpech.* | CALVIN

Portrait of similar type : to r.; looking down.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

POPE PIUS IV

31 March 1499 — 9 December 1565

Giovanni Angelo Medici, a native of Milan, was appointed cardinal in 1549, and elected Pope 25 December, 1559, succeeding Paul IV.

236 FIG. 159.—Pope Pius IV. Reduced facsimile of the engraving by Nicholas Beatrizet | (*cir.* 1515-1560).

[Original title] PIVS . IIII . PONT . OPT . MAX .

Bust : profile; to r.; coat of arms in upper r. hand corner.
Print : about 6¾ x 4½. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

LORD DARNLEY

7 December 1545 — 10 February 1567

Henry Stuart, or Stewart, Lord Darnley, son of Matthew Stuart, Earl of Lennox, and, through his mother, great-grandson of Henry VII of England, was married to Mary, Queen of Scots, July 29, 1565. He was murdered shortly after the birth of his son, the future James I of England.

237 HENRY LORD DARNLEY (AND HIS | YOUNGER BROTHER) | From the portrait belonging to the King | at Holyrood Palace | *Face p.* 150 [On the original is an inscription with the date 1562.]

W. L.: to l.; looking to front; r. hand on shoulder of brother.
Half-tone print : 5⅜ x 2⅝. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

238 Engraved by H. Robinson. | HENRY STUART, LORD DARNLEY, | KING OF SCOTLAND. | OB. 1567. | FROM THE ORIGINAL, IN THE COLLECTION OF | THE RIGHT HON^{BLE} THE LATE EARL OF SEAFORTH. | *London, Published April 1, 1829, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; with cap, cloak, sword and dagger.
Stipple engr.: 5 1/16 x 3⅞; with border, 5¼ x 4 1/16. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. IX (London : 1829).

GASPARD DE COLIGNY

16 February 1519 — 24 August 1572

Gaspard de Coligny, Seigneur de Châtillon, was the son of Gaspard de Coligny, marshal of France, and of Louise de Montmorency, member of one of the most powerful French families. In 1552 he was appointed admiral of France, and in this capacity promoted the attempts at Huguenot colonisation in Brazil and Florida. About 1558 he embraced the Protestant religion, and until his murder in the massacre of St. Bartholomew was the chief leader of the Huguenots.

239 COLIGNY
[On original drawing] *l'amiral* [In list of Illustrations] Now at Chantilly, attributed to Clouet. (By permission of Lord Ronald Sutherland Gower; No. 35, vol. i. of his *Three Hundred French Portraits*).

Nearly H. L.: to l.
Print, facsimile of sketch : about 5 x 3½. Pl. to *Gaspard de Coligny*, by A. W. Whitehead (London : [1904]).

240 *Copyright, 1897, by Little, Brown, & C°. Goupil & C°. Paris.* [On guard] *Gaspar de Coligny.* [In list of Illustrations] From the original painting in the Louvre.

Bust : to l.; with high collar and neck ruff.

Photogravure : oval, 5½ x 3½. Pl. to *Pioneers of France in the New World*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

241 FIG. 123.—Admiral Coligny. Painting of the French school in the sixteenth century. In | possession of the Société de l'histoire du protestantisme. [On face of picture] GASPARD DE COLIGNI SEIGNEUR DE CHAILLON | ADMIRAL DE FRANCE.

Nearly T. Q. L.: to l.; in armour.

Print : 6¾ x 4¼. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

242 *Coligny*

[In list of Illustrations] Portrait by an unknown artist, formerly in the possession of the family of Beza, now in the Bibliothèque Publique, Geneva. (From a photograph by Boissonnas of Geneva.)

Nearly H. L.: to l.

Photogravure : 4¼ x 3⅜. Pl. to A. W. Whitehead, *op. cit.*

243 [In cartouche at bottom] GASPAR COMTE DE COLIGNY | SEIGNEVR DE CHASTILLON ADMIRAL | DE FRANCE | *Jacque picart fecit.*

Bust : to r., looking to l.; with neck-ruff and body armour.

Print from line engr.: oval, 4 x 3; with frame, etc., rect., 5¾ x 3¾. Pl. to *Histoire de la marine française*, by Charles de la Roncière, vol. IV (Paris : 1910).

244 *Maurin I. Lith. de Delpech.* | G^d^ DE COLIGNY. | *Amiral de France.* | *Tiré de la Bibliothèque royale.*

Same portrait, slightly modified.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

245 ODET GASPARD FRANCIS |
THE THREE COLIGNYS

[In list of Illustrations] By an unknown artist. (The Mauritshuis, the Hague; from a photograph by Braun, Clément & Cie., of Paris).

Gaspard in centre. W. L.: to l.

Half-tone print : 4¾ x 4. Pl. to A. W. Whitehead, *op. cit.*

Odet (1517-1571), Archbishop of Toulouse and Cardinal, and Francis (1521-1569), Seigneur of Andelot, were brothers of Gaspard de Coligny.

CHARLES IX

27 June 1550 — 30 May 1574

Charles was the son of Henry II of France and Catherine de' Medici. He succeeded to the throne on the death of his brother, Francis II, December 5, 1560.

246 FIG. 124.—Charles IX., King of France. Painting by François Clouet, called Janet (six-|teenth century). Owned by the Duc d'Aumale.

Bust : to l.; with plumed hat and neck-ruff.

Print : 5⅞ x 4⅜. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

247 (*Thomas de Leu*) [In frame] CHARLES IX DV NOM ROY DE FRANCE

Bust : to r.; with plumed hat and neck-ruff. In oval frame.
Print : 5 x 4. Pl. to *Gaspard de Coligny*, by A. W. Whitehead (London : [1904]).

Thomas de Leeuw, or Leu (*c.* 1562 - *c.* 1620), was a Flemish engraver, especially distinguished in portraiture, who spent the greater part of his life in France.

248 *I. Lith. de Delpech.* Z^{in} *Belliard* | **CHARLES IX.** | *Roi de France.* | *Tiré du Musée Royal de France.*

Bust : to r.; eyes directed to front. Resembles preceding.
Lith.: about 10 x 8½. Pl. to *Iconographie Française*, by Madame Delpech, vol. 1 (Paris : 1840).

249 *A. J. Lallemand* | XVI^{E} SIÈCLE | *40*

W. L.: with cloak and plumed hat; r. hand on back of chair, l. hand on hilt of sword.
Etching, coloured : 7½ x 5. Pl. to *Costumes historiques des XVI^{e}, XVII^{e} et XVIII^{e} siècles*, by E. Lechevallier-Chevignard and Georges Duplessis, vol. 1 (Paris : 1867).

This was said to be from a portrait in the possession of the comte Georges de Monbrison. The four pictures show nearly identical treatment of the head.

250 *CHARLES IX. DV NOM, ROY DE FRANCE.*

H. L.: to r.; in armour; wreath on head, lance in r. hand.
Line engr.: 7 x 6. In *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

PEDRO MENENDEZ DE AVILÉS

1519 — 17 September 1574

Pedro Menendez de Avilés was a native of Asturias who became one of the ablest of Spanish naval officers. In 1565 he led an expedition to Florida which founded St. Augustine, the oldest permanent European settlement north of Mexico, and exterminated the French colony at Fort Caroline.

251 **MENENDEZ.**

Bust : to r.
Stipple engr.: about 3½ x 3½. Pl. to *History and General Description of New France*, by Charlevoix, translated by John Gilmary Shea, vol. I (New York : 1866).

252 *Copyright, 1897, by Little, Brown, & C°.* [On guard] *Pedro Menendez de Avilés.*

Same engr. Pl. to *Pioneers of France in the New World*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

This plate was engraved for the 1865 edition of Parkman's *Pioneers of France in the New World*, and was used in subsequent editions and in Shea's *Charlevoix*. It was based on a Spanish engraving of 1791, drawn by José Camaron y Bononat (1730-1803), and engraved by Franco de Paula Marte.

SIR HUMPHREY GILBERT

C. 1539 — 9 September 1583

Sir Humphrey Gilbert, a native of Devon, was a soldier and navigator who devoted himself to the promotion of the discovery of a North-West Passage. In 1578 he obtained a charter for western discovery and colonization. On August 5, 1583, he planted a colony at St. John's, Newfoundland, the first English settlement in America. On the return voyage the ship in which he sailed was lost.

253 [In oval frame] HVMFRIDVS GILBERTVS MILES AVRATVS *Ec* [In segment at bottom] *Quid Non* [In margin at bottom of original] *GILBE^rTVS ciues alium deduxit in orbem | Quô CHRISTI imbuerit barbara co^rda fide A B*

Nearly H. L.: to l.; in armour; r. hand on armillary sphere.

Line engr.: oval, 4 15/16 x 3 15/16; with border, rect., 5½ x 4½. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620). There are reproductions in *Sir Humphrey Gylberte and his enterprises of colonization in America* (Boston, The Prince Society : 1903), and *The Principal Navigations, Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. VIII (Glasgow : 1904).

254 *Sir Humphrey Gilbert K^t* | | *M. V^dr Gucht Sculp* [In segment at bottom] Quid Non

Same portrait.

Line engr.: oval, 4¾ x 3 7/16; with border, rect., 5¾ x 4. Three others on same plate. Pl. to *A Compleat Collection of Voyages and Travels*, by John Harris, vol. I (London : 1705).

Michiel van der Gucht (1660-1725) was a Flemish engraver who lived the greater part of his life in England.

There are other prints of this portrait.

POPE GREGORY XIII

7 January 1502 — 10 April 1585

Ugo Buoncompagni, a native of Bologna, was appointed cardinal in 1564, and on May 13, 1572, was elected Pope, succeeding Pius V. To him was due the promulgation of the reformed, or Gregorian, calendar.

255 [Obverse of medal : inscription on border] GREGORIVS . XIII . PONT . OPT . MAXIMVS | L . PARM .]Reverse] SVPER . HANC . PETRAM | ROMA

Obverse. Bust : profile; to r. Reverse. St. Peter's.

Clipping. Line engr.: each, 1¾ diam.

RENÉ DE LAUDONNIÈRE

? — *c.* 1586

René Goulaine de Laudonnière, a native of Poitou, was second in command in the Huguenot attempt at colonisation in Florida, 1562-1565. He was in charge of Fort Caroline when it was captured by the Spaniards, September 20, 1565. He escaped, returned to France, and afterwards wrote an account of the undertaking.

256 *Copyright, 1897, by Little, Brown, & Co. Goupil & Co. Paris.* [On original print] NIHIL OMNI EX PAR-|TE BEATVM. [With monogram of engraver.] [On guard] *René de Laudonnière.* [In list of Illustrations] From an engraving by Crispin de Passe, in the Bibliothèque Nationale.

Nearly H. L.: to r.

Photogravure from line engr.: oval, 4¾ x 3½. Pl. to *Pioneers of France in the New World*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

257 RENE LAUDONNIERE

[Original title, in frame] GENEROSISSIMVS RENATVS LAVDONNIERVS FRANCICAE IN AMERICAM CLASSIS DVX. MDXCVIII || NIHIL OMNI EX PAR-|TE BEATVM. [With monogram.] *Laudibus intactus num Laudionerus abibo? | Florida regnorum comprendit America quae nunc | Haud minimum cuius Francis virtute subactum. | Perfida quem si non sociorum turpiter hosti | Factio prodisset (cuius tamen, omnibus vltis, | Elapsus manibus) quae, qualia, quanta patrassem?*

Same picture, with reproduction of ornamental border.

Photo-process print : oval, 3¾ x 2¾; with border, rect., 4¼ x 3⅝. Pl. to *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. IX (Glasgow : 1904).

There are in the collection other modern prints reproducing this engraving.

258 Rouargue frères del. et sc. | Laudonnière.

W. L.: to l.; with plumed hat, cloak, slashed doublet, high boots, cane in r. hand. Coat of arms and supports, coloured, in upper margin.

Line engr.: 5⅞ x 3⅞. Pl. to *Les Navigateurs Français*, by Léon Guerin (Paris : 1846).

MARY QUEEN OF SCOTS

7 or 8 December 1542 — 8 February 1587

Mary Stuart, daughter of James V of Scotland, whom she succeeded some eight days after her birth, was educated in France and became the queen of Francis II. On his death she returned to Scotland, 1561. In 1568 she fled to England, where she was held prisoner until condemned and put to death on a charge of conspiracy against Queen Elizabeth. By her second husband, Lord Darnley, she was the mother of James I of England.

259 MARY AS DAUPHINESS (ABOUT 1558) | ASCRIBED TO CLOUET | PICTURE NOW AT STE. GENEVIÈVE

Nearly H. L.: to r.

Half-tone print : 3⅞ x 2¹¹⁄₁₆. Three others on same plate. Pl. to *The Catholic Encyclopedia*, vol. IX (New York : [1910]).

This picture has been ascribed also to Jehan de Court, who in 1566-7 was drawing a salary as painter to the Queen of Scots, and later was in the employ of the French court.

260 FIG. 141.—Mary, Queen of Scots. Painting by François Clouet, called Janet (died about | 1570). (Original in the possession of Princess Czartorisky.)

[On face of print] MARIE STVART | REYNE D'ESCOSSE

Bust : to l.; with double necklace of pearls.

Print : 5⅝ x 4¼. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

261 [On guard] *As Widow of | Francis II. | From Drawing in | the Bibliothèque | Nationale, | Paris*

Bust : to r.; in "blanc deuil".

Photo-process print, in tint : 1⅝ x 1⅛. Three others on same plate. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. VIII (Philadelphia : [1902]). There is another print in the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

The original chalk drawing is in the Bibliothèque Nationale. There are several copies.

262 *Typogravure Goupil of Paris (France). W. A. Mansell & Co., photo.* | MARY STUART, QUEEN OF SCOTLAND, AS WIDOW OF FRANCIS II OF FRANCE | CLOUET, WALLACE GALLERY, LONDON

[In margin at bottom of original] MARIE . STVART . REYNE . DESCOSSE . VEVFE . DE . FRANCOIS SECOND . ROY . DE . FRANCE .

Same portrait.

Colour half-tone print : 7¼ x 5½, including title margin. Pl. to *The Catholic Encyclopedia, loc. cit.*

263 MARY WHILE QUEEN (ABOUT 1562) | PAINTER UNKNOWN | OWNER THE EARL OF LEVEN AND MELVILLE

Nearly H. L.: head slightly to r.

Half-tone print : 3⅞ x 2¹¹⁄₁₆. Three others on same plate. Pl. to *The Catholic Encyclopedia, loc. cit.*

This is the only portrait which, in the opinion of modern critics, may have been painted during Mary's reign in Scotland. Andrew Lang, however, thought that it dated from 1559-60. It seems to be either a genuine original or an early and good copy.

264 MARY IN CAPTIVITY (ABOUT 1578) | THE "BROCAS PORTRAIT"—SHEFFIELD TYPE. PAINTER UNKNOWN | PICTURE NOW IN THE NATIONAL GALLERY, LONDON

Nearly H. L.: to l.

Half-tone print : 3⅞ x 2¹¹⁄₁₆. Three others on same plate. Pl. to *The Catholic Encyclopedia, loc. cit.*

This picture, in the National Portrait Gallery, is a variant of the so-called "Sheffield" portrait in the possession of the Duke of Devonshire, at Hardwick. That is signed "P. Oudry," and dated 1578. They may both be copies of a portrait, probably a miniature, painted in 1577.

265 MEMORIAL PORTRAIT | PAINTER UNKNOWN | THE ORIGINAL IS AT BLAIRS COLLEGE, ABERDEEN, SCOTLAND

Nearly H. L.: to l.; with large neck-ruff.

Half-tone print : 3⅞ x 2⅝. Three others on same plate. Pl. to *The Catholic Encyclopedia, loc. cit.*

This is from a valuable picture showing the scene at the execution of her death sentence. The portrait is believed to have been derived from a miniature which belonged to Mary's attendant, Elizabeth Curle.

266 Engraved by J. Thomson. | MARY, QUEEN OF SCOTS. | OB. 1587. | FROM THE ORIGINAL, IN THE COLLECTION OF | THE RIGHT HON^BLE THE EARL OF MORTON. | *London, Published Oct. 1, 1829, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; r. hand touching jewel on necklace.

Stipple and line engr.: 4⅞ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. X (London : 1829).

A tradition, apparently without serious foundation, says that the Morton portrait was painted during Mary's captivity at Lochleven Castle, 1567-68. Experts differ in their opinions: some consider it to have been painted, probably from a miniature, about 1580; others assign it to the seventeenth century. The engraving published by Lodge was taken from a water-colour sketch made by W. Hilton, R. A., in 1819, in which the details of the original were quite freely altered. James Thomson (1787 ?-1850) was a celebrated English stipple engraver, whose work was done almost entirely in portraiture.

267 [On guard] *As Bothwell's Wife. After the Painting | of the School of Clouet now at the | Hermitage Gallery, Saint | Petersburg*

More than H. L.: to l.; seated in arm-chair.

Photo-process print, in tint : 3⅝ x 2⅝. Three others on same plate. Pl. to Agnes Strickland, *loc. cit.*

This picture is now considered to be of late date. It has been ascribed to Daniel Mytens (1590 ?- *c.* 1656).

268 *Z^in Belliard Lith. de Delpech.* | **MARIE STUART.**

H. L.: to l.; with plain wide linen collar, and cross suspended by ribbon.

Lith.: about 9½ x 8. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

269 [On guard] *From the Monument | in Westminster | Abbey*

Head : to r.

Photo-process print, in tint : 1¾ x 1⅛. Three others on same plate. Pl. to Agnes Strickland, *loc. cit.*

CATHERINE DE' MEDICI

1519 — 5 January 1589

Catherine, daughter of Lorenzo II de' Medici, was wife of Henry II of France, whom she married in 1533, and mother of Francis II, Charles IX and Henry III. She was regent during the minority of Charles IX, 1560-63, and continued to exercise great influence until her death.

270 CATHERINE DE' MEDICI | (*Clouet*) [On face of print] *Catherine de Medicis*

Bust : to l.

Half-tone print from drawing : 5⅞ x 4. Pl. to *Gaspard de Coligny*, by A. W. Whitehead (London : [1904]).

The original is in the British Museum.

271 FIG. 4.—CATHERINE DE MEDICI, WEARING A LINEN | UPTURNED COLLAR OF CUT WORK AND NEEDLE- | POINT LACE. Louvre. About 1540.

Bust : to l.

Half-tone print : 4 x 3⅜. Three others on same plate. Pl. to *Encyclopædia Britannica*, 11th ed., vol. XVI (Cambridge : 1911).

272 *Maurin* *I. Lith. de Delpech.* | **CATHERINE DE MEDICIS,** | *Reine de France.* | *Tiré du Cabinet de M^r^ le Ch^er^ Lenoir.*

Nearly H. L.: to r.; in widow's garb.

Lith.: about 9 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

HENRY III

19 September 1551 — 1 August 1589

Henry, third son of Henry II and Catherine de' Medici, succeeded to the throne of France on the death of his brother, Charles IX, in 1574.

273 FIG. 127.—Henry III., King of France. Painting by Clouet, called Janet (died 1570).

W. L.: to r.; l. hand on arm of chair.

Print : 4⅝ x 3⅛. In *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

274 *SONNET*

Voyant en ce recueil ceste troupe diuine
Il me semble, THEVET, q̄ rauy hors de moy
Aux champs Elysiens ie me trouue auec toy,
Comme le Phrygien guidé par sa Deuine
Là tu vas remarquant en chacun plus insigne

Ce qu'il monstre de rare et memorable en soy:
Mais i'y voy entre tous l'jmage de mon Roy,
Qui du premier honneur seule se monstre digne.
Si tu voulois, THEVET, mettre deuant les yeux
Les exemples diuers des actes glorieux,
Le portrait de HENRY seul te pouuoit suffire.
Car toutes les vertuz que le hault Ciel depart,
Tout ce qui peut orner tous les autres à part
On le voit en luy seul heureusement reluyre.

PAR Sceuole de S^te Marthe
Tresorier General de France

T. Q. L.: to r.; in armour; l. arm resting beside helmet on stand.
Line engr.: 8 x 8. Pl. to *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

Gaucher de Sainte-Marthe (1536-1623), who adopted the name Scévole (Scaevola), was a poet and public official, and a strong adherent of the royal cause throughout the troubles of the second half of the sixteenth century in France.

275 XVI^E SIÈCLE | *80*

W. L.: to r.; eyes directed to l.; l. hand on sword hilt. Dog in background.
Line engr., coloured : about 7 x 3½. Pl. to *Costumes historiques des XVI^e, XVII^e et XVIII^e siècles*, by E. Lechevallier-Chevignard and Georges Duplessis, vol. II (Paris : 1867).

276 PLATE XX. || Henry III., King of France. | From a painting in the Louvre, Paris. | *History of All Nations, vol. XI., page 395.*

Similar portrait. H. L.
Print : 6¼ x 4⅜. In J. H. Wright and others, *loc. cit.*

277 *Maurin I. Lith. de Delpech.* | **HENRY III.** | *Tiré du Cabinet de M^r. Le Ch^er. Lenoir.*

Of similar type. Bust : to l.
Lith.: about 11 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

278 Title missing.

Of same type. Bust : to r.
Clipping. Line engr.: 2¾ x 2. Trimmed.

ANDRÉ THEVET

1502 — 23 November 1590

André Thevet sailed to South America with Villegagnon's colonising expedition in 1555. His claim to have visited Canada appears to be false. About 1558 he was appointed historiographer and cosmograph-

er to the French king. His published works include *Les Singularitez de la France antartique* (Paris: 1557), *La Cosmographie universelle* (Paris: 1571, 1575), and *Les Vrais Pourtraits et vies des hommes illustres* (Paris: 1584). His descriptions of Canada are drawn partly from the reports of others, partly from his own imagination.

279 *IN ANDREÆ THEVETI* | *REGIS COSMOGRAPHI* | *EFFIGIEM.* |

Postquam lustrati terrarum, quâ patet, orbem
Andrea Aquitano nate THEVETE solo.
Illustras homines illustres arte vel armis
Seu tabulas pictas, siue perhistorias.
Dignus es ergo, alijs quod das decus, ipse referre:
Inter vt illustres annumerere viros.
Io. Auratus Poeta Regius.

H. L.: to r.; l. hand on books.

Line engr.: 6¾ x 5⅝. Pl. to *Pourtraits et vies des hommes illustres*, by André Thevet (Paris : 1584).

SIR RICHARD GRENVILLE

C. 1541 — September 1591

Sir Richard Grenville, or Greynvile, was a native of Cornwall who commanded the fleet in which his cousin, Sir Walter Raleigh, sent the first English colony to Virginia in 1585. In 1586 he again sailed to Virginia, and in 1591 was killed in action against the Spaniards off the Azores.

280 [In frame] RIHARDVS GRENVILVS *Mil. aur.* [Under portrait] *Neptuni proles, qui magni Martis alumnus* GRENVILIVS *patrias sanguine tinxit aquas*

Bust : to l.

Line engr.: oval, 4½ x 3⅜; with border, rect., 5¼ x 4⅝. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620). There is a reproduction in *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. VII (Glasgow : 1904).

281 *Sir Richard Grenvill K^t.* || *M. V^dr: Gucht sculp*

Same picture.

Line engr.: oval, 4¾ x 3⅝; with border, rect., 5⅝ x 4. Three others on same plate. Pl. to *A Compleat Collection of Voyages and Travels*, by John Harris, vol. II (London : 1705). There is a print from a stipple engraving of this portrait in *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

ELIZABETH OF AUSTRIA

5 June 1554 — 22 January 1592

Elizabeth, daughter of the Emperor Maximilian II and, through her mother, grand-daughter of Charles V, was married to Charles IX of France, November 26, 1570.

282 *I. Lith. de Delpech.* *Z^in Belliard* | **ELISABETH D'AUTRICHE.** | *Tiré du Musée Royal de France.*

Nearly H. L.: to r.; looking to front.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

THOMAS CAVENDISH

C. **1555 — 1592**

Thomas Cavendish, or Candish, a native of Suffolk, commanded a ship in Sir Richard Grenville's expedition to Virginia in 1585. In 1586-88 he circumnavigated the globe, sailing by way of the Straits of Magellan and the west coast of America as far as Lower California. He failed in a second attempt at circumnavigation, and died at sea.

283 THOMAS CAVENDISH.

[Original title : in frame] THOMAS CANDYSSH NOBILIS ANGLVS ÆTA. SVÆ XXVIII [Under portrait] *Hæc illa est candide inspector, illustrissimi Thomæ Caundyssh nobilis An-| gli ad vivum, imago; qui ex Anglia 21 Julij 1586 navem conscendens, totum | terræ ambitum circumnavigavit, redijtq in patriæ portum Plinmouth 15 Sept. 1588.*

Bust : to l.; map of the world in two hemispheres before him.

Photo-process print from line engr.: oval, 3½ x 2¾; with border, including Latin inscription, rect., 4⅜ x 3½. Pl. to *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. XI (Glasgow : 1904).

This is a reproduction of the engraving published by Judocus Hondius about 1595 in connection with his chart of the world showing the voyages of Drake and Cavendish. Judocus Hondius, or Joos de Hondt (1563-1611), was a Flemish engraver, and maker of type, mathematical instruments, and globes, who lived in England from 1583 to about 1594.

284 [In frame] THOMAS. CANDISH. ARMIGER [In segment at bottom] *Animum fortuna | sequatur* [Under picture] *Ignauos Fortuna fugit tu promtus in hostes. | Pergis, et impauidus prædâ ditaris opimas. | AB*

Nearly H. L.: to l.; compasses in r. hand, measuring globe.

Line engr.: oval, 4⅞ x 3¹⁵⁄₁₆; with border, 5¾ x 4⅜. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620); there is a reproduction in *Narrative and Critical History of America*, by Justin Winsor, vol. III (Boston and New York : [1884]).

285 *M^r Thomas Candish.* | *M. V^dr Gucht Sculp*

Same picture and Latin motto.

Line engr.: oval, 4¾ x 3⅝; with border, rect., 5¾ x 4. Three others on same plate. Pl. to *A Compleat Collection of Voyages and Travels*, by John Harris, vol. I (London : 1705).

CHRISTOPHER CARLEILL

C. 1551 — 11 November 1593

Christopher Carleill, or Carlile, was one of the ablest English military and naval commanders of his time. In 1583 he attempted to promote a voyage of discovery to the coast of America "South-west of Cape Breton," and wrote "A briefe and summary discourse upon the intended voyage to the hithermost parts of America," in which some information is given regarding French trade in Canada.

286 [In frame] CHRISTOP^{H}ERUS | CARL^{E}ILL A^{R}MIGER [In segment at bottom] Par mer et par terre | l'art de la guerre [Under picture] *CARLELVM Gallus, CARLELVM Sarmata laudat | Virtutesque huius Belgica terra probat*

Bust : slightly to r.

Line engr.: oval, 4¾ x 3^{9}/$_{16}$; with border, rect., 5½ x 4½. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620) ; there are reproductions in *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. VIII (Glasgow : 1904); and *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

SIR MARTIN FROBISHER

C. 1535 — 22 November 1594

Sir Martin Frobisher, a native of Yorkshire, who became one of the most skilful seamen of the time, led three expeditions, in 1576, 1577, and 1578, in search of a North-West Passage. Frobisher Bay and Hudson's Strait were discovered. Frobisher later fought with distinction in the war against Spain, dying of a wound received in this service.

287 SIR MARTIN FROBISHER | From the portrait by Cornelis Ketel | in the Bodleian Library

W. L.: to r.; pistol in r. hand, globe on table in l. background.

Half-tone print : 6^{5}/$_{16}$ x 2^{15}/$_{16}$. Two others on same plate. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

Cornelis Ketel (1548-1616), painter, modeller, and architect, was a native of Gouda in Holland. He resided in England from 1573 to 1581, and painted the portraits of several persons of prominence in public life.

288 [In frame] MARTINUS FROBISHERUS,E' *auratus* [Under picture] *FORBISHERVS ouans NEPTVNIA regna frequentat | Pre patria at tandem glande peremptus obit*

Bust : to r.; eyes directed to l.

Line engr.: oval, 5 x 3¾; with border, rect., 5¾ x 4⅜. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620); there is a reproduction in *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. VII (Glasgow : 1904).

289 *Sir Martin Frobisher K.t* | *M. V.dr Gucht Sculp.*

Same portrait. To l.

Line engr.: oval, 4¾ x 3⅝; with margin, rect., 5¾ x 4. Three others on same plate. Pl. to *A Compleat Collection of Voyages and Travels*, by John Harris, vol. I (London : 1705).

There are in the collection other prints based on the engraving in Holland's work.

SIR JOHN HAWKINS

1532 — 12 November 1595

Sir John Hawkins, or Hawkyns, slave-trader and naval commander, was a native of Plymouth. He bore an important share in the struggles at sea between English and Spaniards during the reign of Elizabeth. In 1565 he gave valuable assistance to the French colony in Florida.

290 *Copyright, 1897, by Little, Brown, & C.o Goupil & C.o Paris.* | *By permission of Miss Hawkins, owner of the original painting*

[On face of original] ÆTATIS SVÆ LVIII | *Anno Doni* 1591 [On guard] *Sir John Hawkins.* [In list of Illustrations] From the original painting by Zucchero, in the possession of Miss Mary S. W. Hawkins, Plymouth, England.

T.Q.L.: to r.; in hat, cloak, neck-ruff; r. hand on belt, l. hand on hilt of sword. Coat of arms in upper l. hand corner.

Photogravure : 5⅛ x 3½. Pl. to *Pioneers of France in the New World*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897). There is a half-tone copy of this picture in the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

Federigo Zuccaro, or Zucchero, (1542 or 1543-1690) was an Italian painter, a native of Urbino, who worked in France, Antwerp, Amsterdam, England and Spain, as well as Italy. He came to England in 1574, and remained four years. The attribution of this painting to him is, therefore, probably incorrect; but it is considered to be a genuine contemporary portrait. To Zucchero has been credited a large number of portraits of Queen Elizabeth, and of notable persons of her reign, but only a few of these appear to be actually his work.

291 SIR JOHN HAWKINS

[In oval frame] IOANNES HAWKINS [In segment under portrait] Aduanncement by | dilligence [At bottom of print] *Qui Vicit totiens instructis classibus hostes | Ille Vagis HAVKINS vitam relliquit in vndis*

Bust: to l.; in hat and neck-ruff.

Line engr.: oval, 5 x 3¾; with bo.der, rect., 5⅝ x 4½. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620). There are reproductions in *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. IX (Glasgow : 1904), and *Elizabethan Sea-Dogs*, by William Wood (New Haven, etc.: 1918).

292 *Sir John Hawkins K.t* | *M. V.dr. Gucht sculp*

Same portrait.

Line engr.: oval, 4¾ x 3⅝; with border, rect., 5⅝ x 4. Three others on same plate. Pl. to *A Compleat Collection of Voyages and Travels*, by John Harris, vol. II (London : 1705).

293 *Plate CCCCLXXVII. Blood sc* | ***Admiral Sir John Hawkins, Ob 1595.*** || *London 31st Jany 1817, Published by Joyce Gold Naval Chronicle Office,* | *No. 103 Shoe Lane Fleet St.*

Same portrait, slightly modified. Coat of arms in title margin.
Stipple engr.: oval, 3⅝ x 3. Pl. to *The Naval Chronicle*, vol. XXXVII, Jan.-June, 1817 (London).

294 Sir John Hawkins, Kt. *From the basso-relievo ivory in possession of* | *Rev. Bradford Denne Hawkins, of Devonshire, England.*

Bust : to r.; head turned to l.
Half-tone print : 5½ x 4. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]).

It is not certain that this ivory bust is an authentic representation of Hawkins.

SIR FRANCIS DRAKE

C. 1545 — 28 January 1596

Sir Francis Drake, a native of Devonshire and kinsman of Sir John Hawkins, became the most famous of English seamen in the wars and privateering expeditions against the Spaniards during the reign of Elizabeth. He was the first English commander to circumnavigate the globe, the voyage lasting from December 13, 1577, to September 26, 1580. In 1579 he was on the west coast of North America, probably near the site of San Francisco, and took possession of the country for England, naming it New Albion. He died while in command of an expedition against the Spanish settlements in the West Indies.

295 SIR FRANCIS DRAKE | From a miniature by Nicholas Hilliard belonging to the | Earl of Derby. (Enlarged from original) | *Face p.* **84**
[On face of picture] *Ætatis Suæ . 42. Añ Dni: 1581:*

Bust : to l.
Half-tone print : 2 1/16 diam. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

Nicholas Hilliard (1547-1619), a native of Exeter, was a miniature painter who enjoyed the patronage of Queen Elizabeth and of James I.

296 *Gravure. Andersen-Lamb. Co. N.Y.* [On guard] *SIR FRANCIS DRAKE* | Painting, probably by Abraham Janssen, 1594. At Buckland | Abbey, Devon, England.

T. Q. L.: to l.; with neck-ruff. Coat of arms in upper l. hand corner.
Photogravure : 5¾ x 3¾. Pl. to *Elizabethan Sea-Dogs*, by William Wood (New Haven, etc.: 1918).

The original portrait is said to bear the legend "Ætatis suæ 53—An° Dom. 1594."

297 *Engraved by W. Holl.* | **DRAKE.** | ***From an original Picture in the possession of*** | ***Sir T. F. Eliott Drake Bart. of Nutwell Court, near Exeter.*** | Under the Superintendance of the Society for the Diffusion of Useful Knowledge.| *London, Published by Charles Knight Ludgate Street.*

Somewhat similar portrait. T. Q. L.: to l.; r. hand resting on globe, l. hand, in glove, holding hat.

Stipple engr.: 5⅜ x 4½. Pl. to *The Gallery of Portraits*, vol. IV (London : 1835).

298 SIR FRANCIS DRAKE.

[In frame] FRANCISCVS DRACVS NOBILISS. EQVES ANGLIÆ *Aet. suae 43* [Under picture] *Effigies fortiss. Ducis Francisci Draci ad vivum, una cum delinea-|tione admirandae ipsius navigationis quam Id. Decemb. 1577 ex An-|glia incepit. 4º vero Kalen. Octob. 1580 feliciss . absoluit.*

Nearly H. L.: to r.; with shield on which is represented a ship of war; two hemispheres in front; l. hand showing.

Photo-process print after line engr.: oval, 3½ x 2¾; with border, rect., 4⅜ x 3½. Pl. to *The Principal Navigations Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. X (Glasgow : 1904).

This print is a reproduction of that published by Judocus Hondius about 1595. It was based on an engraving by Thomas de Leu from a picture by Jean Rabel (*c.* 1545-1603). It is doubtful whether Rabel ever saw Drake.

There is another adaptation of the Rabel portrait in a medallion on *A Mapp of Virginia . . . . Domina Virginia Ferrar collegit . . . . 1651*, which is reproduced in *Narrative and Critical History of America*, edited by Justin Winsor, vol. III (Boston and New York : [1884]). The engraver was John Goddard, an English book-illustrator.

299 *Page sc.* | FRANCISCVS DRAEC, Æ. 52. | *London Pubd Jany 31, 1813, by Joyce Gold, 103, Shoe Lane, Fleet Street.*

Similar portrait, with extensive modifications in details. Coat of arms in title margin.

Stipple engr.: oval, 3½ x 2⅞; with border, 4 x 3⅝. Pl. to *The Naval Chronicle*, vol. XXIX, Jan.-June, 1813.

300 [In frame] FRANCISCVS. DRAKE. MILES. AVRATVS. [Under picture] *Quem timuit sœuis etiam Neptunus in vndis | Et redijt toto victor ab Oceano | Fœdifragos pellens pelago, prostrauit Iberos | DRAKIVS huic tumulus æquoris vnda fuit*

H. L.: to r., looking to l.; l. hand on globe.

Line engr.: oval, 4⅝ x 3⅞; with border, rect., 5¾ x 4½. Pl. to *Heρωologia Anglica*, by H [enry] H [olland] (1620). There are reproductions in *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]); *Narrative and Critical History of America*, edited by Justin Winsor, vol. III (Boston and New York); *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890); *A History of All Nations*, by J. H. Wright and others, vol. XXI (Philadelphia and New York : [1905]).

301 SIR FRANCIS DRAKE | FROM AN ENGRAVING BY I. HOUBRAKEN

[On scroll below portrait] *Sr FRANCIS DRAKE.*

Nearly H. L.: to l.; with lace collar and gorget. In frame on pedestal, with ornaments.

Half-tone print : oval, 3 x 2⅝; with ornamental border, rect., 6 x 3⅝. Pl. to *The History of the Thirteen Colonies of North America*, by Reginald W. Jeffery (London : [1908]).

The original was published in Birch's *Heads of Illustrious Persons of Great Britain* (London: 1743-52). It is from a made-up picture.

302 *Benoist sculp.* | Sr. *FRANCIS DRAKE.*

Same portrait, reversed.
Line engr.: oval, 3⅛ x 2¹¹⁄₁₆; with frame, 3⅜ x 3. Pl. to Smollett's *History of England* (1757).

303 *Engrav'd for the Military Dictionary.* || *SIR FRANCIS DRA KE.*

Same portrait: reversed, and slightly modified in details.
Line engr.: oval, 7 x 6. Pl. to *A New Military Dictionary: or, the Field of War* (London : 1760).

304 *Engraved by I. Romney.* | SIR FRANCIS DRAKE. | *Published 25th July 1812. by I. Stockdale, Piccadilly.*

Another copy of the Houbraken portrait: to l.
Line engr.: 4 x 3⅝. Pl. to *Naval History of Great Britain, including the History and Lives of the British Admirals*, by John Campbell, vol. I (London : 1813).

John Romney (1786-1863) was an English engraver.

305 SR FRANCIS DRAKE.

Another copy: to r.
Clipping. Line engr.: oval, 4¾ x 3½; with border, rect., 4⅞ x 3½. Trimmed.

306 *Sir Francis Drake.* | OB. 1596

Similar to the *Military Dictionary* portrait.
Clipping. Stipple engr.: about 4¼ x 3⅞. Margins trimmed.

307 W. Holl | [Facsimile of signature.] | SIR FRANCIS DRAKE.

Same portrait: r. hand and belt showing; ship's rigging and expanse of ocean in background.
Clipping. Line and stipple engr.: 4⅞ x 3⅞.

308 *The worlds surueied bounds, braue* Drake *on thee did gaze,*
Both North and Southerne Poles, haue seene thy manly face.
If thanklesse men conceale, thy prayse the starres woulde blaze,
The Sunne his fellow-trauellers worth will duely grace
Ro: Vaughan sculp.
Boston, N. E. Published by S. G. Drake 1857.

H. L.: to l.; l. arm on globe, truncheon in r. hand; sextant, armillary sphere and other objects on table; coat of arms in upper l. hand corner.
Line engr.: 5⅝ x 4¾. Pl. to *The Founders of New England*, by Samuel G. Drake (Boston : 1860).

Robert Vaughan (?—*c.* 1667) was an English engraver whose work consisted chiefly of portraits and book illustrations.

309 Engraved by J. Cochran. | SIR FRANCIS DRAKE. | OB. 1596. | FROM THE ORIGINAL IN THE COLLECTION OF | THE MOST NOBLE THE MARQUIS OF LOTHIAN. | JOHN TALLIS & COMPANY, LONDON & NEW YORK.

T. Q. L.: to l.; r. arm on globe.

Stipple and line engr.: 4$\frac{13}{16}$ x 3$\frac{15}{16}$; with ornamental border, about 8 x 6$\frac{1}{4}$. Pl. to *The British Colonies; their history, extent, condition and resources*, by R. Montgomery Martin, vol. I (London and New York). There is another copy, on which the last line reads: THE LONDON PRINTING AND PUBLISHING COMPANY. This engraving was originally published in Lodge's *Portraits*.

310 *R. White Sculpsit.* | *S^r. FRANCIS DRAKE,* | *This Picture was taken from an Original Painting, Communicated* | *by the Hon^ble S^r. Phillip Sydenham Bar^t. Kn^t. of y^e shire for Somerset.*

H. L.: to r.; with lace collar; oval frame on pedestal.

Print from line engr.: oval, 6$\frac{3}{4}$ x 4$\frac{1}{2}$; with border, rect., 8$\frac{5}{8}$ x 5$\frac{7}{8}$. Pl. to *The Journal of American History*, vol. I (New Haven : 1907).

Robert White (1645-1704), a native of London, was an engraver and draughtsman who drew and engraved a large number of English portraits. That of Drake was published in Harris's *Collection of Voyages* (1705). The painting on which it is based is of doubtful authenticity.

311 *Lith. de Lemercier à Paris* *A^e Maurin* | *1836.* | **DRAKE.**

Nearly H.L.: to l.; looking to front.

Lith.: about 4$\frac{1}{2}$ x 3$\frac{3}{4}$. Pl. to *Biographie Maritime*, by M. Hennequin, vol. II (Paris : 1836).

ABRAHAM ORTELIUS

4 April 1527 — 28 June 1598

Abraham Ortelius, or Abram Ortels, the son of a native of Augsburg, was born at Antwerp. He became famous as a map-maker. In 1573 he was appointed geographer to Philip II, and in 1577 visited the British Isles. His chief work, the *Theatrum Orbis Terrarum*, was first published in complete form in 1570.

312 ABRAHAM ORTELIUS

[On cartouche under portrait] *Spectandum dedit Ortelius mortalib. orbem;* | *Orbi spectandum Galleus Ortelium.*

Bust : to l.

Photo-process print after line engr.: oval, 3$\frac{1}{4}$ x 2$\frac{1}{2}$; with ornamental border, rect., 6 x 3$\frac{7}{8}$. Pl. to *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. III (Glasgow : 1903).

This is a reproduction of the picture which was published in the *Theatrum Orbis Terrarum* (Antwerp: 1570). The same portrait, reversed, is in Justin Winsor's *Narrative and Critical History of America*, vol. IV (Boston and New York : [1884]), copied from an engraving in J. F. Foppens's *Bibliotheca Belgica*, vol. I (1739). Philipp Galle (1537-1612), a draughtsman and engraver, was a native of Haarlem who settled at Antwerp in 1570 and became the founder of a celebrated family of engravers.

PHILIP II

21 May 1527 — 13 September 1598

Philip II of Spain was the son of the Emperor Charles V and of Isabella of Portugal. Through his father, who retired from public life in

1555-1556, he inherited Spain, the Netherlands, a large part of Italy, and the Spanish overseas dominions; through his mother, Portugal and its possessions, of which he became sovereign in 1580. He thus held the combined Spanish and Portuguese claims to the whole of the Americas. In 1554 he married Mary, Queen of England. The later part of his reign saw the maritime wars against the Dutch and English which broke Spain's naval power and opened the New World to other nations.

313 PHILIP II | TITIAN, THE PRADO, MADRID

W. L.: to l.; in body-armour; r. hand on helmet, l. hand on guard of sword.
Half-tone print : 8¼ x 4⅞. Pl. to *The Catholic Encyclopedia*, vol. XII (New York: [1911]).

The original was completed probably early in 1551. Titian had made the sketch for it in November and December, 1550.

314 **PHILIP II.** | *of Spain.*

Same portrait. Bust : to r.
Clipping. Stipple engr.: oval, 3¼ x 2½.

315 Title missing.

Same portrait. Bust : to l.
Clipping. Line engr.: 4¾ x 3⅛. Trimmed.

316 [On guard] *Philip II* | (Painting by Juan Pantoja. Madrid Museum)

H. L.: to l.; with neck-ruff and high hat.
Collotype : 5½ x 3⁹⁄₁₆. Pl. to *The Complete Works of William H. Prescott : History of the Reign of Philip the Second*, vol. I (New York : the Kelmscott Society).

Juan Pantoja de la Cruz (1551-1609), a native of Madrid, who became eminent as an historical and portrait painter, received the patronage of Philip II and painted portraits of many members of the Spanish royal family.

317 FIG. 152.—Philip II. in his old age. Painting by Antonio Moro (1512-1588). (Madrid.)

W. L.: to r.; with neck-ruff and high hat; r. hand holding gloves on arm of chair, l. hand on sword-hilt.
Print : 6½ x 3⅜. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. XI (Philadelphia and New York [1905]). There is another copy, bust only, in *The Complete Works of William H. Prescott, op. cit.*, vol. II.

318 PLATE XIII. | | King Philip II. of Spain. | Painted by Peter Paul Rubens (1577-1640). Madrid. (From a photograph.) | *History of All Nations, Vol. XI., page 284.*

W. L.: on horse-back; to l.; angel with garland following.
Print : 6½ x 4⅝. Pl. to J. H. Wright and others, *loc. cit.*

319 PHILIP the II. K. of Spain &C. | [Facsimile of sign-manuel underneath.]

Bust : to l. ; with neck-ruff.
Clipping. Line engr.: oval, 3 x 2½

ELIZABETH

7 September 1533 — 24 March 1603

Elizabeth, daughter of Henry VIII and Anne Boleyn, succeeded her sister Mary on the throne of England in 1558. During her reign war was waged with Spain, resulting in the break-down of Spanish maritime power and monopoly in the New World, and the first English settlements were established in Newfoundland and "Virginia".

320 [On guard] **The Princess Elizabeth** | *Painting of the school of* | *Holbein, in* | *Windsor Castle*

H. L.: to l.; with French cap, adorned with pearls.

Photo-process print, in tint : 3 x 1¾. Two others on same plate. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. VII (Philadelphia : [1902]).

321 Engraved by W. T. Fry. | QUEEN ELIZABETH, | THE FOUNDER OF OUR COLONIAL EMPIRE. | OB. 1603. | FROM THE ORIGINAL OF ZUCCHERO IN THE COLLECTION OF | THE MOST NOBLE THE MARQUIS OF SALISBURY.
[On picture] NON SINE SOLE | ISIS

T. Q. L.: to l.; with jewelled and plumed headdress; holding rainbow in r. hand. Robe embroidered with eyes and ears, and serpent on l. sleeve.

Stipple engr.: 4¾ x 3⅝; with ornamental border, about 8½ x 6⅜. Pl. to *The British Colonies; their history, extent, condition and resources*, by R. Montgomery Martin, vol. I (London and New York).

322 Another copy, with addition to title: JOHN TALLIS & COMPANY, LONDON & NEW YORK. There is another print of this portrait in *Magazine of American History*, vol. XIII, June, 1885, and XXIX, January, 1893.

323 *Zucchero. Phillibrown.* | **QUEEN ELIZABETH.** | OB : 1603.

Same picture. H. L. In octagonal frame.

Clipping. Stipple engr.: 3⅝ x 2⅝.

324 *Copyright 1901 by G. Barrie & Son* [On guard] **So-called Ermine Portrait** | *Painted by F. Zucchero; in the posses-* | *sion of Marquis of Salisbury,* | *Hatfield House*

Nearly H. L.: to l.; with wide radiating lace neck-ruff, unbroken. A different picture from preceding.

Photo-process print in tint : 3⅜ x 2¼. Pl. to Agnes Strickland, *loc. cit.*

325 *Swan Electric Engraving Co.* | *Queen Elizabeth.* | *From a painting probably by Federigo Zuccaro in the Picture Gallery at Siena.*

T. Q. L.: to l.; with frill neck-ruff; colander in l. hand. Group of courtiers in r. back-ground.

Photogravure : 5¼ x 4. Pl. to *The Anglo-Saxon Review*, vol. II, September, 1899 (London and New York).

This picture resembles closely one of apparently slightly earlier date which is in Holyrood Palace.

326 ELIZABETA D. G. ANGLIÆ, FRANCIÆ, HIBERNIÆ, ET VERGINIÆ | REGINA CHRISTIANAE FIDEI VNICVM PROPVGNACVLVM.| *Immortalis honos Regum, cui non tulit ætas* |

Vlla prior, veniens nec feret vlla parem, | Sospite quô nunquam terras habitare Britannas | Desinet alma Quies, Iustitia atque Fides, | Queis ipsæ tantum superant reliqua omnia regna, | Quantum tu maior Regibus es reliquis, | Viue precor felix tanti in moderamine regni, | Dum tibi Rex Regum cælica regna paret. | In honorem serenissimae Suae Maiestatis hanc effigiem fieri curabat Ioannes Woutnelius belga Anno 1596.

W. L.: to r.; with radiating neck-ruff, unbroken; holding sceptre and orb, and wearing diadem. Between two columns surmounted by phoenix, that to l. carrying coat of arms; table with open book to l.; land and sea in background.

Photogravure from line engr.: 5 x 4. Pl. to *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. I (Glasgow : 1903).

The engraver of this picture is not known. It has been ascribed to Crispin Van de Passe, and also to one of the brothers Anthonie, Hieronymus, and Jan Wierix, who flourished at Antwerp from about 1562 to about 1618.

327 II. WILLIAM ROGERS. | Portrait of **Queen Elizabeth.**

[Legend on original]

Th' admired Empresse through the worlde applauded,
For supreme virtues rarest Imitation:
Whose Sceptres rule fames lowde-voyc'd trumpet lawdeth,
Unto the eares of euery forraigne Nation.
Cannopey'd under powrefull Angells winges
To her Immortall praise sweete Science singes.
Willins Rogers sculp.

W. L.: to l.; with radiating neck-ruff, open in front, and high ruff behind; crowned; holding sceptre in r. hand, orb in l. hand. In room, throne in r. background, window to l.

Reproduction of line engr.: 15¼ (with cartouche bearing legend) x 10. In *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

William Rogers (*c.* 1540—*c.* 1604) was one of the earliest English engravers. He is known to have been working in London 159- to 1604. This portrait of Elizabeth seems to be based on a picture by Olivier, of which a pen drawing on vellum in the royal collection at Windsor is believed to be the original. Isaac Olivier, or Oliver, (*c.* 1556-1617) was a resident of London, probably of French extraction, who became famous as a miniature painter.

328 PLATE XXII. || Queen Elizabeth of England. | Reduced facsimile of an engraving by Crispin van Passe (*circ.* 1560-1630), from the | painting by Isaac Olivier (1556-1617). | *History of All Nations, Vol. XI., page 419.*

Similar portrait. To r.; table to r., with bible and sword; coat of arms in upper r. hand corner; dates of birth and death on face of picture.

Print after line engr.: 6¼ x 4½. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

329 ELIZABETHA REGINA | ***Diua potens velis, populóque potentior, aequat | Ingenis Reges, et pietate Deos***

Similar portrait. More than H. L.: to l.; without high ruff at back of neck; sceptre in r. hand, orb in l. hand. Niche in background.

Line engr.: 5⅜ x 4⅝. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

330 *Eng^d by P. Audinet.* | QUEEN ELIZABETH. | *Published 31^st July 1812, by I. Stockdale, Piccadilly.*

Nearly H. L.: to l. Resembles preceding.
Line engr.: 3¾ x 3⅛. Pl. to *Naval History of Great Britain, including the History and Lives of the British Admirals*, by John Campbell, vol. 1 (London : 1813).

Philip Audinet (1766-1837) was a London engraver, descendant of a Huguenot family.

331 Title missing.

Same portrait.
Clipping. Line and stipple engr.: 4¼ x 3¼. Trimmed.

332 Title missing.

Similar to preceding, but with variations in details. Sceptre to r.
Clipping. Stipple engr.: oval, 3¼ x 2½. Trimmed.

333 QUEEN ELIZABETH.

Same portrait, reversed. H. L.: sceptre in r. hand. In oval frame, with ornaments.
Clipping. Line engr.: oval, 3¼ x 2½; with ornamental border, rect., 6½ x 3⅞. Trimmed.

334 *Gravure Andersen — Lamb Co., N.Y.* [On guard] *QUEEN ELIZABETH* | Painting attributed to Federigo Zucchero. In the National Por-|trait Gallery, London, England.

H. L.: to l.; with radiating neck-ruff, open in front; orb in l. hand.
Photogravure : 5¼ x 3¾. Pl. to *Elizabethan Sea-Dogs*, by William Wood (New Haven, etc.: 1918).

The attribution to Zucchero is improbable. The picture has a general resemblance to that by Isaac Olivier.

335 [On guard] Elizabeth in Old Age | *Painting by Marc Garrard* | *the Elder,* | *in Hampton Court*

Nearly H. L.: to r.; locket (George ?) in r. hand.
Photo-process print, in tint : 3 x 1¾. Two others on same plate. Pl. to Agnes Strickland, *loc. cit.*

Marc Geeraerts (the name is variously spelled Gheeraerts, Geerarts, Garrard, Gerard), the elder, (1510?—c. 1590) painter and engraver, was a native of Bruges. Having embraced the reformed religion, he fled to England about 1568. He was probably accompanied by his son, Marc Geeraerts the younger (1561-1635), who became famous as a portrait painter. Several portraits of Elizabeth sometimes attributed to the father seem to be due to the son.

336 QUEEN ELIZABETH | From the portrait at Ditchley belonging to the Viscount Dillon | *Face p.* 68

W. L.: to l.; in elaborate dress; with radiating neck-ruff, open in front, and high ruff at back; fan in r. hand, gloves in l. hand.
Half-tone print : 7½ x 4¾. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

337 *Engraved by W. Holl.* | ELIZABETH. | *From the Picture in His Majesty's Collection* | *at St James's Palace.* | Under the Superintendence of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street.*

H. L.: to l.; with radiating neck-ruff, open in front, and ropes of pearls falling from shoulders.

Stipple engr.: 5⅛ x 4⅛. Pl. to *The Gallery of Portraits*, vol. VI (London : 1836). There is a reproduction in *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

338 Title missing.

Nearly H. L.: slightly to r.; with diadem, radiating lace ruff, open in front, strings of pearls. In ornamental frame.

Clipping. Line engr.: oval, 3¼ x 2¾; with ornamental border, rect., 4⅞ x 3⅝. Trimmed.

339 ELIZA:BETHA. [On tablet] *Fortissimo | Consultissimoq | Viro D: EGIDIO | STRANGWAYS Armigero | Serenissimi Dm̄: nostri | Caroli II^di. Regis è | Sanctioribus Consilijs | Domini Iohannis | Strangways Equitis | Aurati Primogenito | Hoc Elizabetha | Reginae sigillum | D D D. F. S.* [Obverse and reverse of seal : inscription in border] ELIZABETHA DEI GRATIA ANGLIE FRANCIE ET HIBERNIE REGINA FIDEI DEFENSOR

Obverse. W. L.: seated on throne, with crown, sceptre, and orb; hand from clouds on either side holding ermine robe. Reverse. W. L.: on horseback; to l.; with crown, sceptre and orb.

Line engr.: each, 4¾ diam.; with border, 5⅝. Pl. to *A Genealogical History of the Kings and Queens of England and Monarchs of Great Britain*, by Francis Sandford and Samuel Stebbing (London : 1707).

340 *Tumuli Elizabethe Reginae vera deliniatio*

The monument, with recumbent effigy, in Westminster Abbey.

Line engr.: 6 x 4¾. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

HENRY IV

14 December 1553 — 14 May 1610

Henry de Bourbon, King of Navarre, descendant of Louis IX, succeeded to the French throne on the death of Henry III, the last of the line of Valois, in 1589. He brought the Wars of Religion in France to an end, and did much to consolidate the power of France and of the French monarchy. During his reign the first permanent French settlements were made in Canada.

341 *Engraved by T. Woolnoth.* | **HENRY IV.** | *From the original Picture by Porbus | in the Collection of the Musée Royal, Paris.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street, & Pall Mall East.*

H. L.: head slightly to r.; l. hand on hip; with neck and sleeve ruffs, and cross of Saint Esprit.

Stipple engr.: 5 x 4. Pl. to *The Gallery of Portraits*, vol. III (London : 1834).

342 *Z^in Belliard Porbus pinx^t.* | *Imp. Lith. de Delpech.* | **HENRY IV.** | *Roi de France.* | *Tirê du Musée Royal de France.*

Same portrait, reversed. Slight modifications in treatment. Nearly H. L.

Lith.: about 9½ x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

343 PLATE XXIII. || Henry IV., King of France. | Painting by François Porbus the younger (1570-1622). Paris, Louvre. (From a photograph.) | *History of All Nations, Vol. XI., page 424.*

Same portrait. W. L.: head slightly to r.; r. hand on table.

Print : 7¼ x 4⅝. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

Francis Porbus, or Pourbus, (1569-1622) was a son of the elder Francis Porbus and a native of Antwerp. He worked also in Italy and France. He painted several portraits of Henry IV.

344 [On tablet on pedestal] HENRI IV dit LE GRAND | *LXII^e. Roy de France,* | *Mort à Paris le 14 mai 1610,* | *apres 21 an de regne.* | *L. Legrand sculp.*

Bust : to l.; head in profile; wearing body armour and laurel wreath. In oval frame on pedestal.

Line engr.: oval, 2⅞ x 2⅛; with border, rect., 4⅝ x 2⅝. Pl. to *Mémoires de Maximilien de Bethune, duc de Sully*, vol. I (London : 1763).

Louis Legrand (*c.* 1730-—*c.* 1784) was a French engraver whose work was done chiefly in book illustration.

345 [On pedestal] HENRY . IV. | Surnam'd the Great LXIIId King of France | *Died at Paris May 14th 1610. after* | *Reigning 21 Years.*

Same portrait.

Clipping. Line engr.: oval, 3 x 2⅜; with ornamental border, rect., 5 x 3. Trimmed.

346 London Mag. Jan. 1777. || HENRY IV. K. of FRANCE. | *From an Original Painting.*

Similar portrait, modified.

Line engr.: oval, 3½ x 2⅞; with border, 4 x 3⅛. Pl. to *The London Magazine*, January, 1777.

347 *Wooding Sc.* | HENRY IV. | *KING OF FRANCE AND NAVARRE.*

Bust : to l.

Clipping. Line engr.: oval, 3¾ x 3⅛.

Wooding was an English line engraver who practised towards the end of the eighteenth century.

348 *Sully's Mem^s. Vol. 2^d* || *Engraved by E. Scriven.* | HENRY THE FOURTH.

Bust : to l.

Stipple engr.: 3½ x 2¾; with border, 3 11/16 x 2 15/16.

Edward Scriven (1775-1841) was an English engraver of considerable ability.

349 HENRY IV | *Of France and of Navarre*

[In list of Illustrations] From an etching by E. Boilvin published in Lettres Intimes de Henry IV. par L. Dussieu.

H. L.: to l.; wearing hat with high crown, and neck-ruff.
Photo-process print : 4¼ x 3⅛. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

Emile Boilvin (1824-1899) was a French painter and engraver of much talent. The *Lettres Intimes de Henri IV*, by Louis Etienne Dussieux, was published in 1876.

350 *Juv. Lib.* | HENRY THE FOURTH.

Bust : head slightly to r.
Clipping. Stipple engr.: about 3 x 3.

HENRY HUDSON

? — 1611?

Henry Hudson, an English navigator, made two voyages, in 1607 and 1608, in an attempt to discover a northern or north-eastern passage to China. In 1609 he examined the coast of America for the Dutch East India Company and explored New York harbour and Hudson river. In 1610 he was sent by an English company to seek the North West Passage: he sailed through Hudson Strait and Bay, and wintered probably at the south-west end of James Bay. When about to sail for home his crew mutinied and cast him adrift, June 22, 1611.

351 HENDRICK HUDSON.

Bust : to r.; with neck-ruff.
Woodcut : 2½ diam. In Lossing's *Field-Book of the Revolution* I (New York : 1860).

Based on a fictitious eighteenth century portrait in the New York city hall.

THE COMTE DE SOISSONS

3 November 1566 — 1 November 1612

Charles de Bourbon, Comte de Soissons, son of Louis I, Prince de Condé, was one of the most prominent of the French nobility in his time. In 1602 he was made governor of Dauphiné, in 1610 of Normandy, and on October 8, 1612, was appointed viceroy of New France.

352 [In frame] CHARLES DE BOVRBON, CONTE DE SOISSONS. G.M.D.E.
[Under picture]
La frayeur des mutins; est dessoubs c'este aermure,
Et la feurté des bons, et l'espoir des captifs:
Tant que ce demi-dieu sera nombré des vifs,
La paix habitera la terreuse demeure.
Tho. de Leu. fec. Daigaliers.

Nearly H. L.: to l.; in body armour.
Clipping. Line engr.: oval, 4 x 3⅛; with border, rect., 4¾ x 3⅞. Trimmed

353 CHARLES DE BOURBON, COMTE DE SOISSONS.

Nearly H. L.: slightly to l.
Clipping. Print : 4¼ x 3. Trimmed.

HENRY, PRINCE OF WALES

19 February 1594 — 6 November 1612

Henry Frederick, eldest son of James I and Anne of Denmark, was created Prince of Wales on June 4, 1610. He was interested in western discovery, and became a friend of Sir Walter Raleigh and a patron of the Virginia colony. To him was dedicated Erondelle's translation of part of Lescarbot's *Histoire de la Nouvelle France*, published in London in 1609. It is said that he drew up the instructions for Button's expedition to Hudson Bay in 1612, and when the charter of the North West Passage Company was granted, July 26, 1612, he was named "supreme protector".

354 FIG. 1424. MINIATURE OF HENRY, PRINCE OF WALES | By Nicholas Hilliard, inscribed "A. D. 1607. Aetatis suae 14." | Collection : H. M. the King, Windsor Castle

H. L.: to l.; in lace collar and body armour. Plumed helmet to l.

Half-tone print : oval, 2 5/16 x 2. In *A Record of European Armour and Arms*, by Sir Guy Francis Laking, vol. V (London : 1922).

355 [Under picture, in three columns] *Spes patris et patriæ fatorum | lege peremtus | Ante diem, lachrimas et inana | vota relinquo || Hee that the LIFE of this FACE euer saw | The MILDNES in it noting, and the AVE | Will iudge that PEACE, did either in her LOVE | So soone aduance hem to hir STATE aboue || Or else in FEARE that HEE would WARRe preferre | Concluded with HIM HEE should LIVE with | To both, HIS aptnes flueutlie ap^{b}eares; | In eurie SOLDIERS greife SCHOLLEES teares*

W. L.: to r.; head in profile; exercising with a lance-shaft. Helmet on ground to l.; crest in upper l. hand corner.

Line engr.: 5 1/4 x 4 3/8. Pl. to *Herωologia Anglica*, by H [enry] H[olland] (1620).

This is adapted from an engraving by Simon Van de Passe, published in 1612.

356 ISAAC OLIVER || [*From the miniature at Windsor Castle* | HENRY, PRINCE OF WALES

Nearly H. L.: to r.; looking to front; with body armour and lace ruff; military camp in background.

Half-tone print : 4 1/8 x 3 3/4. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by G. C. Williamson, vol. IV (London : 1915).

357 PETER OLIVER || [*From the miniature at Belvoir Castle* | HENRY, PRINCE OF WALES

Bust : to l.; looking to front; with body armour and lace ruff. In frame.

Half-tone print : oval, 2 1/2 x 1 3/4; with frame, 3 1/16 x 2 7/16. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by G. C. Williamson, vol. IV (London : 1915).

Peter Oliver (*c.* 1594-1648) was the eldest son of Isaac Oliver, or Olivier. He became a very notable miniature painter: the portrait of Prince Henry is considered one of his best works.

358 FIG. 1436. PORTRAIT OF HENRY, PRINCE OF WALES | By Sir Antony Vandyck, after Van Somers. The Prince is wearing the suit | of armour illustrated in Fig. 1435. Collection : H. M. | the King, Windsor Castle

W. L.: to r.; in armour; r. hand holding truncheon, l. hand on hilt of sword. Helmet on table in r. background.

Half-tone print : 7⅝ x 3 15/16. In *A Record of European Armour and Arms*, by Sir Guy Francis Laking, vol. V (London : 1922).

359 HENRY FREDERICK, PRINCE OF WALES | From the portrait attributed to J. van Miereveldt, at Claydon House | belonging to Sir Harry Verney, M.P.

Nearly W. L.: seated; to r.; with ruff, ermine-trimmed robe, and collar of the Garter; baton in l. hand.

Half-tone print : 4⅜ x 3¾. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

360 VII. ANONYMOUS. | Portrait of **Prince Henry,** eldest son of **James I.**

[On medallions on original] THE | MOST HIGH AND | MIGHTY PRINCE HENRY, | eldest Sonne to the king | our Soueraine Lorde, | Prince of great Brittay̅, | *and Ireland, Duke of Corn:* | *wall, & K^t of y^e most noble* | *order of y^e Garter.* || *Are to be sould in* | *Popes head Alley by Iohn* | *Sudbury and George* | *Humble.*

[Under picture]

Hee that the LIFE *of this* FACE *euer saw;* |
The MILDNES *in it noting, and the* AWE: |
will iudge that PEACE, *did either in her* LOUE, |
so soone aduance him to her STATE *aboue;* |
Or else in FEARE *that* HEE *would* WARRE *preferre;* |
concluded with HIM, HEE *should* LIVE *with* HER. |
To both HIS *aptnes, fluentlie appeares;* |
In eu'rie SOLDIER'S *greife, &* SCHOLLER'S *teares*

W. L.: to r.: in cloak; l. hand on hilt of sword; throne to l., with Prince of Wales' crest; coronet on table to r., with royal arms above.

Reproduction of line engr.: 15½ (with legend, 16) x 11¾. In *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

This engraving, which was, doubtless, published immediately after the prince's death, is judged to be the work of Raygnald, or Renold, Elstracke (*fl. c.* 1598-1625), an emigrant from the Low Countries whose life as an engraver was spent entirely in London.

361 [In frame] HENRICVS PRIN. WALLIÆ MĀG. BRIT. REG. PRIMOGENITVS

[In segment at bottom] ICH DEIN [Under picture] ***Spes patris, et patriæ, fatorum lege peremptus | Ante diem, lachrimas et inania vota relinqo***

Bust : to r.; eyes directed to l.; in neck-ruff and body armour. Resembles the portrait by Isaac Oliver.

Line engr.: oval, 5 x 3¾; with margin, rect., 5⅝ x 4 7/16. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

362 Engraved by W. Finden. | HENRY, PRINCE OF WALES. | OB. 1612. | FROM THE ORIGINAL OF MYTENS, IN THE COLLECTION OF | HIS GRACE, THE DUKE OF DORSET. | *London, Published Sept^r. 1, 1830, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to r.; in armour, with lace ruff; r. hand on end of baton, l. hand on hilt of sword.

Stipple and line engr.: 5 x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXII (London : 1830).

Daniel Mytens (*c.* 1590-*c.*1656), a native of The Hague, came to England about 1618 and was employed as a portrait painter at the court of James I and Charles I. He returned to Holland about 1630. If the portrait of Prince Henry is by him it is probably a copy of an older painting. William Finden (1787-1852), English line engraver, was a celebrated producer of prints and book illustrations.

363 *Crudeli crudaqz Patri patriæqz ruina | Raptus, ut ætheris insereretur auis | HENRICVS modicæ (Sanctum Caput) inditu^r Vrne | Maximus Ille, suo in genitore minor | Hugo Hollandus fleuit || Whome all the vast fframe of the fixed Earth | Shrunck under, now a weake Herse stads beneath | His ffate he past in fact; in Hope his Birthe | His Youth, in good life & in Spirit his Death | Gio Chapman*

Representation of the body of the prince lying in state under a catafalque.

Line engr.: 5⅝ x 4½. Pl. to *Herωologia Anglica*, by H [enry] H [olland] (1620).

This is a copy of an engraving by William Hole, published in George Chapman's *Epicede* (1612). Of Hole little is known : he was working in London about 1612-15.

CHARLES DE MONTMORENCY

C. 1537 — 1612

Charles de Montmorency, Duc de Damville, known in earlier life as the sieur de Meru, was the son of Anne de Montmorency, constable of France. On January 21, 1596, he was appointed admiral of France and Brittany. Champlain dedicated to him the account of his first voyage to Canada, the *Des Sauvages* of 1603.

364 CHARLES DE MONTMORENCY | Admiral of France and Brittany 1596-1612. | *To face p.* 85.

[Original title] CHARLES . DE . MONTMORENCY . DVC . DE . DAMVILLE . PAIR . DE . FRANCE . | CHL̄R . DES . ORDRES . DV . ROY . LIEVT . GN̄AL . AV . GOVV^T | DE . PARIS . | ET . ISLE . DE . FR . COLONEL . GENERAL . DES . SVISSES . AMIRAL . | DE . FR . ET . DE . BRETAGNE . EN . *1696* . MORT . EN . *1612* . A . *75* . ANS.

H. L.: to l.; with neck-ruff and ermine scarf. Coat of arms below.

Half-tone print from line engr.: oval, about 3⅞ x 3⅛; with border, rect., 4½ x 3⅞; including margins of original, 6¼ x 4½. Pl. to *The Works of Samuel de Champlain*, edited by H. P. Biggar and others, vol. I (Toronto : The Champlain Society, 1922).

HENRY HOWARD, EARL OF NORTHAMPTON

25 February 1540 — 15 June 1614

Henry Howard, Earl of Northampton, second son of the Earl of Surrey who was beheaded in 1547, exercised much influence at the court of James I. He was a member of the Newfoundland Company and of the North West Passage Company.

365 HENRY HOWARD | *First Earl of Northampton*

[In list of Illustrations] From H. Robinson's engraving of the original of Zucchero in the collection of the Right Honorable the Earl of Carlisle in 1834.

Bust : to l.; with high hat, neck-ruff, and insignia collar, with George.

Photo-process print : 4½ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

MARGUERITE DE VALOIS, QUEEN OF FRANCE

14 May 1553 — 27 March 1615

Marguerite, daughter of Henry II of France and Catherine de' Medici, was married to Henry of Navarre, afterwards Henry IV, in 1572. This marriage was annulled by the Pope in 1599.

366 *Zin Belliard* | *Lith. de Delpech* | **MARGUERITE DE FRANCE,** | *Femme de Henry IV.* | *Tiré du Musée royal de France.*

Nearly H. L.: to r.; with neck-ruff open at front, and strings of pearls.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

GILBERT TALBOT, EARL OF SHREWSBURY

20 November 1553 — 8 May 1616

Gilbert Talbot, seventh Earl of Shrewsbury, was a member of the North West Passage Company.

367 GILBERT TALBOT | *Seventh Earl of Shrewsbury*

[In list of Illustrations] From an old engraving of "an Original Picture in the possession of Mr. Clarke," 1788.

Bust : slightly to l.; with high hat and neck-ruff.

Photo-process print : oval, 4 x 3⅜. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

LORD ELLESMERE

***C.* 1540 — 15 March 1617**

Sir Thomas Egerton, Baron Ellesmere and Viscount Brackley, rose to prominence in the English law courts and was appointed successively solicitor-general, attorney-general, master of the rolls, lord keeper, and lord chancellor. He was a member of the North West Passage Company.

368 THOMAS EGERTON | *First Baron Ellesmere*

[Around portrait] HONORATISS : D.N*q* THOMAS EGERTONUS BARO DE ELLESMER ANGLIÆ , CANCELLAri*q*. [In list of Illustrations] From the engraving published by W. Richardson, Castle Street, Leicester Square, in 1794.

H. L.: to r.; with neck-ruff and collar of SS.

Photo-process print : oval, 4⅝ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

This engraving was based on that by Simon van de Passe. Simon (1591-*c.* 1644), son of Crispin van de Pass, or Passe, was established in London by his father about 1613, but went to Denmark about ten years later.

SIR WALTER RALEIGH

C. 1552 — 29 October 1618

Sir Walter Raleigh, or Ralegh, a native of Devon, half-brother of Sir Humphrey Gilbert and cousin of Sir Richard Grenville, was a soldier and adventurer who rose to high favour at the court of Elizabeth. He had a large interest in Gilbert's expedition of 1583 to Newfoundland, and subsequently was the chief promoter of English attempts at colonisation in "Virginia". In 1603 he was condemned to death on a charge of conspiracy against James I, but the sentence was executed only after an expedition led by him in 1617 to discover a gold mine in South America had resulted in failure and a conflict with the Spaniards.

369 SIR WALTER RALEIGH | From the portrait by Zuccaro in the National Portrait Gallery | *Face p.* 86

[On face of picture] ÆTATIS SVAE 34 | AN 1588

H. L.: to l.; cloak over l. shoulder.

Half-tone print : 6⅞ x 5½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909). There are other copies in *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. I (Philadelphia : [1903]), and *Elizabethan Sea-Dogs*, by William Wood (New Haven, etc.: 1918).

370 Photogravure by Annan & Sons, Glasgow. | SIR WALTER RALEGH.

T.Q. L.: to l.; sash tied on l. arm, r. hand apparently on baton.

Photogravure : 5 x 3¾. Pl. to *The Principal Navigations Voyages Traffiques & Discoveries of the English Nation*, by Richard Hakluyt, vol. IX (Glasgow : 1904).

The original of this portrait, in the Dublin Gallery, is attributed, probably wrongly, to Zucchero. It is said to bear the date "æt. 44, 1598."

371 *Stalker sculp.* | **SIR WALTER RALEIGH.** | *Published 30th of July 1812 by I. Stockdale Piccadilly.*

Nearly H. L.: to r.; with plumed hat and neck-ruff.

Line engr.: 3⅜ x 3⅛. Pl. to *Naval History of Great Britain, including the History and Lives of the British Admirals*, by John Campbell, vol. I (London : 1813). There is a reproduction of this engraving in *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

372 [On scroll at top] **Sir WALTER RALEIGH.**

Same portrait. In oval frame of masonry, with ornaments and emblems.

Clipping. Line engr.: oval, 2⅝ x 2⅜; with ornamental border, rect., 5⅝ x 3⅞. Trimmed.

This and the two following engravings are based on that by J. Houbraken, which appeared in Dr. Birch's *Heads of Illustrious Persons of Great Britain* (London:

1743-52). It was from the anonymous painting, dated 1602, now belonging to Sir Henry Farnaby Lennard, bart., in which Raleigh is represented with his son Walter.

373 [On scroll at bottom] *S^r. Walter Raleigh*

Same portrait : to l.

Clipping. Line engr.: oval, 3½ x 2⅞, with ornamental border, rect., 6¼ x 3⅞. Trimmed.

374 **S^R WALTER RALEIGH.**

Same portrait.

Clipping. Line engr.: oval, 3⅞ x 3⅜; with border, rect., 4¾ x 3⅝. Trimmed.

375 *Engraved by J. Posselwhite.* | **RALEIGH.** | ***From a Picture in the*** | ***Collection of the Duchess of Dorset.*** | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street.*

Similar portrait. H. L.: to l.; l. hand on belt.

Stipple engr.: 5 1/16 x 4 1/16. Pl. to *The Gallery of Portraits*, vol. VI (London : 1836).

376 Engraved by H. Robinson. | SIR WALTER RALEIGH. | OB. 1618. | FROM THE ORIGINAL OF ZUCCHERO, IN THE COLLECTION OF | THE MOST NOBLE THE MARQUIS OF BATH. | *London, Published Jan^y. 1, 1829, by Harding & Lepard, Pall Mall East.*

T .Q. L.: to l.; with plumed hat; r. hand resting compasses on a table; scarf tied over r. shoulder.

Stipple and line engr.: 4⅞ x 4. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. III (London : 1829). The same plate, with ornamental border added, is in *The British Colonies; their history, extent, condition, and resources*, by R. Montgomery Martin, vol. I (London and New York).

This picture is probably not by Zucchero.

377 *Sir Walter Rawleigh, K^t.* || *M. V^dr: Gucht Sculp*

Nearly H. L.: to r.; in body armour; r. hand holding truncheon and resting on globe.

Line engr.: oval, 4¾ x 3⅝; with border, rect., 5⅝ x 4. Three others on same plate. Pl. to *A Compleat Collection of Voyages and Travels*, by John Harris, vol. II (London : 1705).

This engraving seems to be derived from that by Simon van de Pass (1591-*c.* 1644) which formed the frontispiece to Raleigh's *History of the World* (1617).

ANNE OF DENMARK

12 December 1574 — 2 March 1619

Anne, daughter of King Frederick II of Denmark and Norway, was married to James VI of Scotland, November 19, 1589. On the death of Queen Elizabeth in 1603 she became Queen Consort of England.

378 ANNE OF DENMARK | From the portrait by Paul van Somer in the National Portrait Gallery | *Face p.* 38

Nearly H. L.: to r.

Half-tone print : 4¾ x 4. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

Paul van Somer (*c.* 1576-1621), a native of Antwerp, came to England shortly after 1604, and remained for the rest of his life. He practised portrait painting with much success.

379 VI. SIMON PASSE. | Portrait of Anne of Denmark, Queen of James I.

[In cartouche in upper l. hand corner] The High and migh-|tie and most vertuous | Princesse ANNE Queene | of Great Britaine France | and Ireland &c.|

A°: 1616. [At bottom] *Simon Passæus fig.: et sculp: Londini. Compton Holland excud: ibid:*

[Under picture]

Great EMPRESSE of the North, Admired Queen|
Thy like in BRITAIN, hath never yet bene seene.|
The Daughter, Wife, and Sister to a KING:|
Greatnesse and Goodnesse from thy GRACE doth spring.|
Des Dées *des* Vertus, *vois le modelle uniq,|*
L'Astre dont la splandeur, d'escrire on ne pouras.|
Vois Fille, et soeur de Roy; et Compagne pudiq|
D'un Roy le plus prudent qui regne ores ça bas.|

W. L.: on horse back; to l.; feather fan in r. hand; coat of arms in upper r. hand corner; view of Windsor in r. background.

Reproduction of line engr.: 11 (with legend, 12) x 8¾. In *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

380 *Copyright 1903 by G. Barrie & Son* [On guard] Anne of Denmark, Queen of James I | *After the Engraving by Jacobus Howbraken, made from the Painting, in Somerset House, by C. Johnson*

H. L.: to r.; dress adorned with jewelled cross and strings of pearls.

Photo-process print after line engr.: oval, 5½ x 4⅛. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. IX (Philadelphia : [1902]).

The engraving by Houbraken was published in Dr. Birch's *Heads of Illustrious Persons of Great Britain* (London : 1743-52).

POPE PAUL V

17 September 1550 — 28 January 1621

Camillo Borghese, a native of Rome, was created cardinal in 1596 and elected Pope May 16, 1605, succeeding Leo XI.

381 FIG. 160.—Pope Paul V. Engraving by Crispin de Passe (1560 to about 1630).

[On tablet at top] *Creatus 15 maij' | Anni 1605* [In segment at bottom] PAULUS V' | PONTIF. MAXIM' [Below picture] *Regna adijt* PETRÆ LEO; PETRI *sede locatus | Gentibus est* PAULUS PETRÆ *ouibusq* PETRUS: | *Hic* FLORENTINO *prognatus* SANGUINE PASTOR | PETRA *tuas viridj gramine* PASCET OVES

H. L.: seated; to l.

Print : oval, 5 x 4¼; with border, rect. In text of *A History of All Nations*, edited by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

THE EARL OF SOUTHAMPTON

6 October 1573 — 10 November 1624

Henry Wriothesley, third Earl of Southampton, is best known as a patron of literature and a friend of Shakespeare. He served in the war against Spain during Elizabeth's reign, and, when hostilities were renewed in 1624, accompanied the English expedition to the Netherlands, where he died. He had helped to send out Hudson's expedition of 1610, was an incorporator of the North West Passage Company in 1612, and was a promoter and for some time treasurer of the Virginia Company.

382 Engraved by S. Freeman. | HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON. | OB. 1624. | FROM THE ORIGINAL OF MIREVELT, IN THE COLLECTION OF | HIS GRACE, THE DUKE OF BEDFORD. | *London, Published May 1, 1830, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to r.; r. arm on chair.

Stipple engr.: 4⅞ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXI (London : 1830).

CHARLES HOWARD, EARL OF NOTTINGHAM

1536 — 14 December 1624

Charles, Baron Howard of Effingham, Earl of Nottingham, was appointed Lord High Admiral of England in May, 1585, a post he retained until 1618. He was commander-in-chief of the forces which resisted the Armada in 1588. He was a subscriber to Frobisher's voyages, 1576–78, and to Fenton's voyage, 1582, and was a member of the North West Passage Company in 1612.

383 *Engraved for the Military Dictionary.* || *Charles Lord Howard of Effingham,* | *Lord High Admiral of England.*

Nearly H. L.: to l.; with embroidered cap, neck-ruff, and collar of the Garter with George.

Line engr.: oval, 7 x 6. Pl. to *A New Military Dictionary: or, the Field of War* (London : 1760).

384 Engraved for the Universal Magazine. || CHARLES HOWARD Earl of NOTTINGHAM. | *Printed for J. Hinton at the King's Arms in Newgate Street.*

Same portrait, reversed. In architectural frame, inset of naval battle below.

Line engr.: oval, 3⅛ x 2¾; with ornamental border, rect., 6⅜ x 4. Pl. to *The Universal Magazine*, vol. XXIX, December, 1761.

385 *F. Zucchero Pinxt. H. R. Cook Sculpt.* | CHARLES HOWARD Et. OF NOTTINGHAM. | Lord High Admiral of England. | *Published Augst. 31st. 1807, by J. Gold 103 Shoe Lane London.*

Same portrait. To l. With coat of arms in title margin.

Stipple engr.: oval, 3⅞ x 3. Pl. to *The Naval Chronicle*, vol. XVIII, July-December 1807.

The assignment of this portrait—the original of which was formerly in the collection of Henry Grey, Duke of Kent—to Zucchero is probably incorrect. Of H. R. Cook little is known, except that he was working as an engraver in London at the beginning of the nineteenth century.

386 *Williamson Sculp^t.* | EARL OF NOTTINGHAM. | *Published 30^th July 1812 by I. Stockdale Piccadilly.*

Same portrait.

Stipple engr.: 4 x 3¼. Pl. to *Naval History of Great Britain, including the History and Lives of the British Admirals*, by John Campbell, vol. I (London : 1813).

Thomas Williamson, an engraver of whom little is known, was working in London from about 1800 to 1828.

387 Engraved by H. Robinson. | CHARLES HOWARD, FIRST EARL OF NOTTINGHAM. | OB. 1624. | FROM THE ORIGINAL IN THE COLLECTION OF | THE RIGHT HON^BLE THE EARL OF VERULAM.| *London, Published Jan. 1, 1831, by Harding & Lepard, Pall Mall East.*

Similar portrait. T.Q.L.: to r.; l. hand on hilt of sword, r. hand on staff; the Armada seen through window to r.

Stipple engr.: 4¾ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXV (London : 1831).

JAMES I

19 June 1566 — 27 March 1625

James, son of Henry Stuart, Lord Darnly, and Mary, Queen of Scots, succeeded as James VI of Scotland on his mother's abdication, July 24, 1567. On the death of Elizabeth, March 24, 1603, he succeeded to the crown of England as James I. His reign saw the beginning of permanent English settlements in America. Charters were granted to the Virginia Company, the Newfoundland Company, and the North West Passage Company; special grants were made of "New England," "Maine," "Nova Scotia", and "Avalon"; and the creation of the order of "Baronets of Nova Scotia" was announced.

388 *Ravenet sculp.* | *JAMES I.*

Bust : to l.; with neck-ruff.

Clipping. Line engr.: 3 diam.; with frame, 3⅜. Pl. to Smollett's *History of England* (1757).

Simon François Ravenet (1706-1774) was a French engraver who settled in London about 1750. He was employed by Hogarth, and also by Boydell. This engraving is from the portrait by Van Somer in Hampton Court.

389 *Engraved by W. Ridley, from an Original Painting in Hampton Court.* | JAMES I.

Same portrait, reversed. Nearly H. L.

Clipping. Stipple engr.: oval, 3¼ x 2½.

390 JAMES I

[In list of Illustrations] From Thomas Woolnoth's engraving of the original portrait by Vansomer.

Same portrait. H. L.: to r.; holding George with r. hand.

Photo-process print : 4 11/16 x 3 3/8. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

391 [Below inset] *JAMES I.*

Same portrait. Bust. In frame, on pedestal, with inset representing a joust, and supporters.

Clipping. Line engr.: oval, 4 1/8 x 3; with border, rect., 6 1/2 x 4 1/4. Trimmed.

392 FIG. 1437. PORTRAIT OF KING JAMES I | Painted in 1611. On the left of the picture are shown portions of the armour | illustrated in Fig. 1435. The King is wearing the gorget of the suit. | Collection: H. M. the King, Holyrood Palace

W. L.: to r.; l. hand on table, r. hand holding George.

Half-tone print : 7 7/16 x 4 5/16. In *A Record of European Armour and Arms*, by Sir Guy Francis Laking, vol. V (London : 1922).

393 *Sherlock sculp.* | *JAMES I.*

Bust : to r.; with neck-ruff and George.

Clipping. Line engr.: 3 1/8 diam.

This engraving is from a painting by Van Dyck. Anthonis (afterwards Sir Anthony) Van Dyck (1599-1641), one of the most famous of portrait painters, was a native of Antwerp. After one or two earlier visits to England he settled there in 1632 on the invitation of Charles I. He was appointed "Principal Painter in Ordinary to their Majesties at St. James's," and received the honor of knighthood. His portrait of James I is said to be from a miniature by Hilliard, of 1617.

394 *A. Van Dyke S. Allen* | **JAMES. I^ST**

Same portrait.

Clipping. Stipple engr.: about 4 1/4 x 3 7/8.

395 JAMES I | From the portrait probably by a German artist in the National Portrait Gallery | *Face p.* 34

H. L.: to r.; with high hat and neck-ruff.

Half-tone print : 7 3/4 x 5 1/2. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

396 FIG. 154.—James I., King of England. Painting of the Flemish school of the seventeenth | century. (Madrid.)

W. L.: to r.; l. hand on hilt of sword.

Print : 6 1/2 x 3 3/4. In *A History of All Nations*, edited by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

397 JOHAN FABER THE ELDER || *In Indian Ink and pencil*] [*De Pass Collection* | DRAWING OF JAMES I. [In frame] IACOBUS I *By the Grace of God King of England Scotland France And Yrland Defendor of the Faith Obijt A^o 1625 –*

Bust : to l.; with plumed hat, neck-ruff, and ermine scarf.

Half-tone print : 2 11/16 diam.; with margin, rect., 4 1/4 x 4 1/8. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by G. C. Williamson, vol. II (London : 1919).

Johan Faber the Elder (*c.* 1660-1721), a draughtsman and engraver, one of the first who worked in mezzotint, was a native of The Hague but came to England about 1695.

398 *Engrav'd for the Universal Magazine.* || [Engraver's name erased] *Publish'd according to Act of Parliam.t for I. Hinton,* | *at the Kings Arms in S.t Pauls Church Yard 1751.* [In frame] JAMES I. King of ENGLAND, SCOTLAND, FRANCE & IRELAND.

Nearly H. L.: to l.; with neck-ruff and George; in frame of masonry, with ornaments.

Line engr.: oval, 4⅛ x 3⅞; with border, rect., 6⅜ x 3⅞.

399 *Granger. sculp.* | JAMES I.

Bust : with ruff; to l.

Clipping. Stipple engr.: oval, 3⅝ x 2½.

400 IACO : BUS. [On tablet] *Honoratissimo* | *Domino Dn.o* | *THOMÆ DAVIES* | *Æquili aurato,* | *Civitatis LONDON* | *Celeberrimæ,* | *MAIORI;* | *Sigillum hoc* | *IACOBI* | *Regis, H D. F S.* [Obverse and reverse of seal : inscription in border] . IACOBVS DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REX FIDEI DEFENSOR

Obverse. W. L.: seated on throne, with crown, sceptre, orb, and insignia collar; lion and unicorn on either side. Reverse. W. L.: on horse-back; to r.; in armour, with brandished sword, diadem, shield, and hound.

Line engr.: each 5 diam.; with border, 5⅝. Pl. to *A Genealogical History of the Kings and Queens of England and Monarchs of Great Britain,* by Francis Sandford and Samuel Stebbing (London : 1707).

NICHOLAS VIEL

? — June or July 1625

Of the early life of Nicholas Viel, Récollet priest, called "the first martyr of Canada," little is known. He arrived at Quebec on June 28, 1623, and after a few days left for the mission among the Huron Indians. When returning to Quebec two years later he was drowned by certain Hurons in the rapids henceforth known as the Sault-au-Récollet.

401 LA STATUE DU PÈRE NICHOLAS VIEL, RÉCOLLET | AU SAULT-AU-RÉCOLLET

Statue. W. L., on pedestal : cross in r. hand, book in l. hand.

Half-tone print : 6⅛ x 4. Pl. to *Les Monuments commémoratifs de la province de Québec,* by Pierre Georges Roy, vol. II (Quebec : 1923).

This monument was erected by the parishioners of Sault-au-Récollet on May 24, 1903.

SIR THOMAS SMITH

C. 1558 — 4 September 1625

Sir Thomas Smith, or Smythe, a native of Kent, became the most notable English merchant of his time. He was prominent in all the great merchant companies, including the East India Company, the Moscovy Company, the Virginia Company, and the North West Passage Company, of which he was first governor. He assisted in sending out the North West expeditions of Hudson, Button, and Byleth and Baffin. His name was attached to Smith's Sound, between Ellesmere Land and Greenland.

402 [In frame] VERA EFFIGIES PRÆCLARISS^{MI}. VIRI DOM^{NI}. THOMÆ SMITH EQVITIS AURATI ETC. [Under picture] *The honourable S^{r} Thomas Smith Knight, late Embas- | ador from his Ma^{stie} to y^{e} great Emperour | of Russie, Gouernour of y^{e} Hon^{ble} and famous | Societyes of Marcha^{nts} tradinge to y^{e} East- | Indies, Musscovy, the French and Somer | Islands Company; Tresurer for Virginia, etc.* | *Simon Passæus sculp: Lond: A^{o}. 1616.* | *Jo: Woodall exc:*

H. L.: to r.; with high hat, neck-ruff, and furred gown; map in r. hand. Coat of arms in lower margin.

Photo-process print from line engr.: oval, 4 5/16 x 3 5/16; with border, 4 3/4 (including legend, 6 3/8) x 3 3/4. Pl. to *Hakluytus Posthumus or Purchas His Pilgrimes*, vol. II (Glasgow : 1905). There is another reproduction of this portrait in *Narrative and Critical History of America*, by Justin Winsor, vol. III (Boston and New York). The same portrait, from an engraving by W. Richardson, York House, Strand, London, 1797, is in *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

403 SIR THOMAS SMITH | From the portrait at Queen's College | Cambridge

Bust : to l.; with cap and neck-ruff.

Half-tone print : 3 5/16 x 2 5/8. Two others on same plate. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. I (1909).

SIR HENRY HOBART

? — 26 December 1625

Sir Henry Hobart, who was appointed lord chief justice of the court of common pleas in 1613, was one of the incorporators of the North West Passage Company.

404 SIR HENRY HOBART | *Chief Justice*

[In frame] HONORATISS: D^{N}. HENRICUS HOBART MI ET BARONETT : CAPI IUST : DNĨ REG : DE

BÃC [In cartouche beneath portrait] *The | Right Honorable S^r. Henry | Hobartt Knight and Baronet, | Lord Chiefe Justice of his Ma^ties Court of commõ pleas |* *Simon Passaeus sculpsit. L | 1671* [In list of Illustrations] From his engraved portrait by Simon Pass, prefixed to his Law Reports.

Bust : to r.

Photo-process print: oval, 3⅝ x 2¾; with ornamental border, rect., 6¾ x 3⅞. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

In the original of this print the plate by Pass was re-worked and the date inserted.

FRANCIS BACON

22 January 1561 — 9 April 1626

Francis Bacon, Baron Verulam, Viscount St. Albans, philosopher, statesman and essayist, was the son of Sir Nicholas Bacon, lord keeper of the great seal under Elizabeth. He became a law officer of the crown, and in 1607 was appointed solicitor-general, in 1613 attorney-general, in 1617 lord keeper, and in 1618 lord chancellor. In 1621 he was condemned and deposed on charges of accepting bribes. He wrote an essay "Of Plantations", was a member of council of the Virginia Company, and was an incorporator of the Newfoundland Company, 1610, and of the North West Passage Company, 1612.

405 Engraved by J. Cochran. | **FRANCIS BACON, VISCOUNT S^T ALBAN.** | OB. 1626. | FROM THE ORIGINAL OF VAN SOMER, IN THE COLLECTION OF | THE RIGHT HON^BLE THE EARL OF VERULAM. | *London, Published Jan^y 1, 1829, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to r.; in high hat, neck-ruff, and brocaded robe; l. hand holding paper and resting on table.

Stipple engr.: 4¾ x 3⅞. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. V (London : 1829). Also in *The British Colonies; their history, extent, condition and resources*, by R. Montgomery Martin, vol. I (London and New York).

406 FRANCIS BACON | From the portrait by Paul van Somer in the National Portrait Gallery | *Face p.* 52

Same picture. W. L.

Half-tone print : 7¾ x 4⅞. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

407 SIR FRANCIS BACON (VISCOUNT ST. ALBANS). | (*From the Portrait by Van Somer.*)

Similar portrait, but bare-headed. Nearly H. L.: to l.

Clipping. Print : oval, 4⅞ x 4.

408 FRANCIS BACON | *First Viscount St. Albans* [In list of Illustrations] From H. Wright Smith's engraving of the old print by Simon Pass.

H. L.: to l.; in high hat, neck-ruff, furred gown; paper in left hand, which rests on book.

Photo-process print : oval, 4 x 3¼. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

409 XI. WILLIAM MARSHALL. | Portrait of Francis Bacon. [Within laurel wreath at top of original] *TERTIUS* | *À PLATONE* | *PHILOSOPHIÆ* | *PRINCEPS* [In lower margin of original] *QVOD FELICITER VORTAT REIP: LITERARIÆ* | V.C. *FRAN: DE VERVLAMIO PHILOSOPH: LIBERTATIS* | *ASSERTOR AVDAX, SCIENTIARṼ REPARATOR FELIX* | *MVNDI MENTISQ MAGNVS ARBITER INCLYTIS* | *MAX: TERRARVM ORBIS ACAD: OXON: CANTAB: Q. HANC* | *SVAM INSTAVR: VOTO SVSCEPTO VIVVS DECERNEBAT* | *OBIIT V NON: APRIL: II D: N: KAROLI. I. PP AVG:* cIↃ IↃc. XXVI. | *Will: Marshall sculpsit 1640.*

Nearly W. L.: to r.; seated at table, writing.

Reproduction of line engr.: 7½ (with legend, 9⅝) x 5⅝. Pl. in *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

William Marshall was an English engraver who flourished from about 1617 to about 1649. This plate was the frontispiece to the edition of Bacon's *Advancement of Learning* published in 1640. It seems to have been adapted from the engraving by Simon van de Pass.

410 *Engraved by J. Posselwhite.* | LORD BACON. | *From a Print by I. Houbraken 1738.* | Under the Superintendence of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight & Cº Ludgate Street.*

Nearly H. L.: to l.; with high hat and neck-ruff.

Stipple and line engr.: 4¹⁵⁄₁₆ x 4. Pl. to *The Gallery of Portraits*, vo VII (London : 1837).

411 Title missing.

Same portrait.

Clipping. Line and stipple engr.: 5¼ x 4. Trimmed.

THOMAS HOWARD, EARL OF SUFFOLK

24 August 1561 — 28 May 1626

Thomas Howard, son of the fourth Duke of Norfolk, served with distinction at sea against the Spaniards under Elizabeth, and held important positions at court under James I, by whom he was created Earl of Suffolk. He assisted in sending out Henry Hudson in 1610, and was an incorporator of the North West Passage Company in 1612.

412 THOMAS HOWARD | *First Earl of Suffolk* [In frame] HONORATISS: D'. THOMAS HOWARD CO: SVFFOLCIÆ ET TOTI' ANG: THESAVRARI [In cartouche beneath portrait] *The* | *righte Honourable* THOMAS: | HOWARD *Earle of Suffolke. Lorde Walden* | *and Lorde Tresurer of England and one of his* | *Mattes most honble priuie Counsell and knight of the* | *most noble Order of yᵉ Garter.* | *R. Elstracke sculp:*

H. L.: to l.; in hat, neck-ruff, and coat, holding George in l. hand.

Photo-process print from line engr.: oval, 3½ x 2½; with ornamental border, rect., 5½ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

SAMUEL PURCHAS

C. 1577 — September or October 1626

Samuel Purchas, a native of Essex and a clergyman of the Church of England, published several works, the most important of which is *Hakluytus Posthumus, or Purchas His Pilgrimes* (London: 1625), based in part on papers collected by Richard Hakluyt, and including material relating to the English and French discoveries and settlements in America.

413 *Ætat. 48.* || *Anag: Samuel Purcas* | PARS SVA CELVM

Nearly H. L.: slightly to r.; r. hand on open book. In frame on pedestal.

Photo-process print: 1⅞ x 1¼. Inset on original title page of *Purchas His Pilgrimes* reproduced in facsimile in vol. I of the edition published at Glasgow, 1905. There is another copy of this portrait, after an engraving by H. R. Cook, in *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York: 1890).

This is the only original portrait of Purchas now known.

414 Same title: first line omitted.

Same picture.

Clipping. Line engr.: 1¾ x 1¼; with border, rect., 2⅞ x 2⅛. Trimmed.

LOUIS HÉBERT

? — c. 25 January 1627

Louis Hébert, an apothecary of Paris, who had been one of Poutrincourt's colony in Acadia, came to Quebec in 1617, where he was the first settler to cultivate the soil as a means of livelihood.

415 LOUIS HÉBERT, premier colon, 1617-1917. | Monument érigé à la gloire de l'agriculture.

Statue. W. L.: figure surmounting high pedestal, on either side of which are figures of Hébert's wife, Marie Rollet, and his son-in-law, Guillaume Couillard.

Half-tone print: 5⅛ x 3⅝. This is a separate print of the plate which forms the frontispiece to *Les Premiers Colons du Canada*, by the Abbé Couillard-Després [1918]. There is another view in *Les Monuments commémoratifs de la Province de Québec*, by Pierre George Roy, vol. I (Quebec: 1923).

This statue, which stands in the city hall square, Quebec, was unveiled September 3, 1918. It is the work of the sculptor Alfred Laliberté (b.1878), who is a native of Ste. Elizabeth d'Arthabaska, Quebec.

416 LOUIS HÉBERT. REPRODUCTION INTERDITE.

Same statue. Figure only.

Half-tone print: 5⅜ x 3⅞. In text of the Abbé Couillard-Després, *op. cit.*

THE MARQUIS DE THÉMINES

C. 1553 — 1 November 1627

Pons de Lauzières, Marquis de Thémines, one of the leading soldiers of France, executed the order for the arrest of the Prince de Condé

on September 1, 1616, and was rewarded with the rank of marshal and appointment to Condé's office of viceroy of New France. He retained this position until Condé's release in 1619.

417 *Pons de Lauzieres Chr des Ordres du Roy Con^er^ en ses | Conseils Seigr & Marquis de Themines Capitaine de cent | hommes d'armes de ses Ordonnances Lieutenant pour sa | Maiesté au Gouuernement de Bretagne Marechal de France.* | *B. Moncornet excudit*

Nearly H. L.: in neck-ruff and body armour. Battle scene in l. background; coat of arms and laurel wreath in upper corners outside frame.

Line engr.: oval, 5¼ x 4.

THE SIEUR DE MONTS

C. 1558 — *c.* 1629

Pierre du Guast, or du Gua, Sieur de Monts, a native of Le Gua in Vendée, was an adherent of Henry IV in the civil wars. He accompanied the expedition of Chauvin to the St. Lawrence in 1600, and seems to have made other voyages to America. In 1603 he was appointed lieutenant-general and vice-admiral of Acadia. In 1604 he led the expedition which founded the settlement at Ste. Croix, transferred by him in the following year to Port Royal. In 1608 he sent out the expedition which founded Quebec. Although taking no further active part in its affairs he remained interested in the country until his death, which took place, apparently, between 1628 and 1632.

418 441 | 1603. | *Pierre du Gua, Sieur de Mons, gentilhomme ordinaire de la Chambre du Roy et Gouverneur de Pons.* | | *Sieur de Mons.* | *Copied from a portrait at Versailles.*

W. L.: to l.; looking to r.; in plumed hat, long cloak, and large riding boots; l. hand resting sword on ground.

Photostat copy : about 6¼ x 4. There are prints from this picture in *Narrative and Critical History of America*, edited by Justin Winsor, vol. IV (Boston and New York : [1884]); *Acadiensis*, vol. IV, nos. 3-4, July-October, 1904; and elsewhere.

This is a copy of a water-colour drawing in *Massachusetts Archives: Documents collected in France*, I 441. These manuscripts, deposited in the State House, Boston, are transcripts of documents in France made by Benjamin Perley Poore in 1845–47. The original of this picture has never since been found, and its authenticity as a portrait of De Monts is very doubtful.

419 MONUMENT DU SIEUR DE MONTS | Sur l'emplacement du vieux fort de Port-Royal.

Bust on high pedestal.

Half-tone print : 6⅜ x 3¾. Pl. to *La Tragédie d'un peuple*, by Emile Lauvrière, vol. I (Paris : 1922).

The sculptor of this monument was Hamilton P. MacCarthy, R.C.A. (b. 1847), a native of London, England, son of the sculptor Hamilton Wright MacCarthy. He came to Canada in 1885. The monument was erected in 1904.

WILLIAM HERBERT, EARL OF PEMBROKE

8 April 1580 — 10 April 1630

William Herbert, third Earl of Pembroke, held a position of prominence at the courts of James I and Charles I. He was interested in American colonization, and was an incorporator of the North West Passage Company in 1612.

420 WILLIAM HERBERT | *Third Earl of Pembroke.*

[In list of Illustrations] From H. T. Ryall's engraving of the original of Vandyke in the collection of the Right Honorable the Earl of Pembroke, 1836.

T. Q. L.: to r.; wand in l. hand.

Photo-process print from line engr : 4 7/16 x 3 7/16. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

This portrait, traditionally ascribed to Van Dyck, is now considered probably to be by Van Somer.

NICHOLAS LEATE

? — 10 June 1631

Nicholas Leate, a prominent London merchant, was one of the promoters of Hudson's voyage of 1610, and was an incorporator and director of the North West Passage Company in 1612.

421 NICHOLAS LEATE [In frame] *Let Armes and Arts thy prayses speake Who wast their Patron worthy Leate*

[In cartouche under portrait]

London may boast thy prayse and magnifie-|
Thy Name; whose care her Ruynes did repare:|
And in Exchange of fowle deformitie;|
Hath deckt and gracd her with Bewties rare:|
The fame wherof resoundeth farr and neare.|
Then honour him, who thus hath honour'd thee|
And loue his Name, in all posteritie.|

Io: Payne sculp:

[In list of Illustrations] From the very rare engraved portrait by Jo. Payne.

H. L.: to l., looking to r.; in cap, neck-ruff and furred gown; gloves in l. hand.

Photo-process print from line engr.: oval, 3 1/2 x 2 5/8; with ornamental border, rect., 5 1/2 x 3 5/8. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

John Payne (*c.* 1606–1647), a disciple of Simon van de Pass, became an engraver of considerable ability.

GEORGE CALVERT, LORD BALTIMORE

***C.* 1580 — 15 April 1632**

George Calvert was secretary of state under James I from 1619 to 1625, when he declared himself a Catholic and resigned, being created Baron Baltimore. He was interested in colonization, and began a

settlement at Ferryland in Newfoundland in 1621. In 1629 he determined to remove his colony to the southward, but the grant of "Maryland" was not confirmed until after his death.

422 GEORGE CALVERT | *First Lord Baltimore*

[In list of Illustrations] From an engraving of the painting by Mytens in the Earl of Verulam's gallery at Gorhambury.

T. Q. L.: to r.; l. hand on hilt of sword, r. hand holding written document. Table in r. foreground.

Photo-process print from line engr.: 4½ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890). There are other prints from this portrait in Justin Winsor, *Narrative and Critical History of America*, vol. III (Boston and New York : [1884]), and Mary Johnstone, *Pioneers of the Old South* (New Haven, etc.: 1918).

423 FIG. 153.—George Calvert, Lord Baltimore. (From an engraving by Caldwell from the | original picture. Collection of Hampton L. Carson, Esq., Philadelphia.)

Same portrait, modified. Nearly H. L.: to l.

Half-tone print : 3⅜ x 3⅛. In text of *A History of All Nations*, edited by J. H. Wright and others, vol. XXI (Philadelphia and New York : [1905]).

James Caldwall (1739–1809+), a native of London, became an engraver of much skill. His engraving of the portrait of Lord Baltimore was used as an illustration to Pennant's *Journey from Chester* (1782).

424 *Copyright 1903 by G. Barrie & Sons* [On guard] SIR GEORGE CALVERT | First Baron Baltimore. | *From a copy in the State House at Annapolis after the | original by Daniel Mytens the Elder, now in possession of | the Earl of Verulam at Gorhambury, England.*

Same portrait. Nearly W. L.

Photogravure : 5⅞ x 4 15/16. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. IV (Philadelphia : [1904]).

The copy from which this print is taken was presented to the State of Maryland in 1882 by John W. Garrett.

HENRY II, DUC DE MONTMORENCY

30 April 1595 — 30 October 1632

Henry II, son of Henry I, Duc de Montmorency, and grandson of Anne de Montmorency, succeeded to the title on his father's death in 1614. In 1612 he had been appointed admiral of France in succession to his uncle, and in 1630 was created marshal. On February 25, 1620, he became viceroy of New France in succession to his brother-in-law, the Prince de Condé, and held the position until December, 1624, when he relinquished it to his nephew, the Duc de Ventadour. In 1632 he took part in a rebellion against the government and was captured and put to death.

425 FIG. 9.—HENRI II., DUC DE MONTMORENCY, WEARING A | FALLING LACE COLLAR. By LE NAIN. Louvre. About 1628. | *By permission of Messrs. Braun, Clement & Co., | Dornach (Alsace), and Paris.*

Bust : to r.; eyes directed to l.

Half-tone print : 3¼ x 3⅜. On pl. to *The Encyclopedia Britannica*, 11th ed. vol. XVI (Cambridge : 1911).

Antoine, Louis and Mathieu Le Nain, three brothers, were born at Laon in 1588, 1593 and 1607, respectively. They all became artists at Paris. Antoine and Louis died in 1648, Mathieu in 1677. The name Le Nain is commonly attached to paintings which are believed to be due to Antoine and Louis, working jointly.

426 HENRY, DVC DE MONTMORENCY, ET D'AMVILLE,| PAIR ET MARECHAL DE FRANCE, GOVVERNEVR, ET | LIEVTENANT GENERAL POVR LE ROY, EN LANGVEDOC. | *C Mellan F.*

Nearly H. L.: to r.; in body armour and lace collar, with cross of Saint Esprit.

Line engr.: oval, 5 1/16 x 3¾; with border, rect., 7¼ x 5. Trimmed.

Claude Mellan (*c.* 1598–1688) was a native of Abbeville who worked as a draughtsman and engraver at Rome and Paris.

427 HENRY DVC DE MONTMORENCY ET DAMVILLE | PAIR ET MARECHAL DE FRANCE GOVVERNEVR ET | LIEVTENANT GENERAL POVR LE ROY EN LANGVEDOC | *G. Rousselet Sculp.*

Similar portrait, but with many variations in details.

Photo-process print from line engr.: oval, 3⅝ x 2⅞; with border, rect., 5⅜ x 3¾. Pl. to *Histoire de la marine française*, by Charles de La Roncière, vol. IV (Paris : 1910).

Gilles Rousselet (1610-1686), draughtsman, engraver and print-dealer, was a native of Paris.

428 *D N°. 5.* | | *Sergent del. et sculp 1788* | **HENRI II, DUC DE MONTMORENCY** | *ET D'ANVILLE, PAIR, AMIRAL,* | *Maréchal et premier Baron de France, Chevalier* | *des Ordres du Roi, Gouverneur et Lieutenant-* | *Général du Languedoc, Comte de Dammartin, &c. &c.;* | *Né à Chantilly le 30 Avril 1595; mort à Toulouse* | *le 30 Octobre 1632.* | *A Paris chez Blin, Imprimeur en Taille-Douce, Place Maubert N°. 17, vis-a-vis la rue des 3 Portes.* | *A. P. D. R.*

Bust : to l.; in body armour and lace collar. Coat of arms in title margin.

Colour aquatint: oval, 5⅝ x 4⅞.

Antoine Francois Sergent (1751–1817) was a French engraver celebrated chiefly for his colour prints.

429 HENRI, DUC DE MONTMORENCI.

H. L.: in armour; to r.; battle in background.

Clipping. Print : oval, 4 x 3.

JOHN ELDRED

1552 — December 1632

John Eldred, a native of Norfolk, became a trader in the Levant and afterwards a leading merchant in London. He was one of those who sent out Henry Hudson in 1610, and was an incorporator and director of the North West Passage Company in 1612.

430 JOHN ELDRED [In list of Illustrations] From the engraving published by the Society of Antiquaries of London in 1806.

H. L.: to l.; in neck-ruff; holding astrolabe in r. hand.

Photo-process print: 4⅜ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

VISCOUNT FALKLAND

1576 — September 1633

Sir Henry Cary, or Carey, was created Viscount Falkland in 1620 and appointed lord deputy of Ireland in 1622, retaining this office until 1629. He was an incorporator of the North West Passage Company in 1612, and about 1623 made an unsuccessful attempt to establish a colony in Newfoundland.

431 HENRY CARY | *First Viscount Falkland* [In list of Illustrations] From J. Brown's engraving of G. P. Harding's drawing of the original painting by Vansomer, formerly at Strawberry Hill.

W. L.: to l.; dressed in white, with plumed hat and sword; r. hand on table.

Photo-process print from stipple engr.: 6 x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

SAMUEL DE CHAMPLAIN

1567 ? — 25 December 1635

Samuel de Champlain, soldier, mariner and geographer, was a native of Brouage, in Saintonge, France. He devoted his life to discovery and colonisation in America, and became assistant to De Monts in the exploration and settlement of Acadia, and, later, founder of Quebec and first governor of New France.

432 Ducornet Ec. c. f. | **SAMUEL DE CHAMPLAIN** | Gouverneur Général du Canada (N^elle France) | *Né à Brouage en 1567.* | *Fonde Québec en 1608 et meurt dans cette Ville en 1635.*

T. Q. L.: to l.; in lace collar and long coat with slashed sleeves. View of Quebec in l. background.

Lithograph, oval : 12¾ x 9⅝; with border, 13¾ x 10⅝. There is a photogravure copy of this print in *Pioneers of France in the New World*, by Francis Parkman, vol. II (Boston : 1897), and another in *Champlain*, by N. E. Dionne (*The Makers of Canada* series), Edition de luxe (Toronto : 1905); also half-tone copies in *Les Fêtes du troisième centenaire de Québec* (Quebec : 1911); *The Canadian Historical Review*, Dec., 1920; and elsewhere.

Louis César Joseph Ducornet (1806–1856), a native of Lille, was deformed from birth, having neither arms nor thighs, and only four toes to his right foot. Nevertheless he became an artist of considerable ability, using the brush with toes and mouth. The lithographed portrait of Champlain prepared from his design is assigned by cataloguers to the year 1854. It is, so far as is known, the earliest portrait of Champlain, unless some of the figures in the illustrations to Champlain's own works might be so regarded. In *The Canadian Historical Review*, vol. I, no. 4 (December, 1920), H. P. Biggar has shown that this picture by Ducornet was, almost certainly, based on the portrait of Michel Porticelli, controlleur-général des finances, engraved by Balthazar Moncornet in 1654. A print of the Porticelli portrait is given, *loc. cit.*,

433 SAMUEL de CHAMPLAIN. | *From the Painting by Th. Hamel after the Moncornet Portrait* [Reproduction of signature on print] *O'Neill*

Similar portrait, with modifications. Bust : to r.

Stipple engr.: about 4 x 4¼. Pl. to *History and General Description of New France*, by Charlevoix, translated by John Gilmary Shea, vol. II (New York : 1866). The same plate is in *Voyages of Samuel de Champlain*, translated by Charles Pomery Otis and edited by the Rev. Edmund F. Slafter, vol. I (Boston : The Prince Society, 1880), and in *First Establishment of the Faith in New France*, by LeClerq, translated by John Gilmary Shea, vol. I (New-York : 1881). In each of these the title has the following addition : "Copyright by John G. Shea, 1878." There is a photogravure copy in *Canada and Its Provinces*, edited by Adam Shortt and Arthur G. Doughty, vol. I (Toronto : 1913), and many other reproductions have been published.

Shea is the first to mention a portrait of Champlain by Moncornet. Slafter, *op. cit.*, adds that the copy which Hamel used was "obtained in France by the late M. Faribault," that is, G. B. Faribault, Hamel's father-in-law, well known as an early investigator in Canadian history. Although searches were made by Slafter and Otis, and repeatedly since then by others, no portrait of Champlain by Moncornet, nor any record of such a portrait, has ever been found. Doubtless the Moncornet portrait of Porticelli has been the ultimate source, not only of Ducornet's portrait of Champlain, but also of all the subsequent affirmations of the existence of a Moncornet Champlain.

434 THE HAMEL CHAMPLAIN.

Same portrait. H. L. Cape Diamond in r. background. Shows whole picture, including frame.

Half-tone print : 5⅛ x 4⅛. Pl. to *Acadiensis*, vol. IV, nos. 3-4 (July-Oct. 1904). This plate is also in *The River St. John*, by the Rev. Wm. O. Raymond (St. John: 1910).

This print is from the portrait now in the parliament buildings at Ottawa, which bears the date 1870. It must be a replica of that from which Shea's plate of 1866 was made.

435 *Moncornet Ex C. p.* | SAMUEL DE CHAMPLAIN | *Fondateur de Quebec Capitale du Pays de Canada* | *1608*

The Ducornet portrait, reversed; view of Quebec in r. background, not reversed, but modified.

Line print : oval, 4½ x 3½; with border, 5 x 4. Pl. to *Œuvres de Champlain*, edited by the Abbé C. H. Laverdière, vol. I (Quebec : 1870). A copy of this print, on which the attribution to Moncornet either is missing or has been erased, is reproduced in half-tone in *La Tragédie d'un peuple*, by Émile Lauvrière, vol. I (Paris : 1922), as being from "Bibl. Nat.; Cabinet des Estampes."

436 *E. RONJAT* | CHAMPLAIN (SAMUEL DE) | d'après un portrait gravé par Moncornet

Same portrait, modified. Nearly H. L.: to l. Background omitted. Details of the features are nearer to the Laverdière than to the Ducornet print.

Heliotype from woodcut : about 4 x 3½. Pl. to Otis & Slafter, *op. cit.* There are also in the collection several other reproductions of this portrait.

Étienne-Antoine-Joseph-Eugène Ronjat (1822–1912), a native of Vienne (Isère), was a painter and engraver whose work was chiefly in book illustration. The original woodcut from Ronjat's design of Champlain's portrait was published in the 1876 editions, French and English, of Guizot's *Histoire de France*. According to Victor Hugo Paltsits, who has made a careful study of the portraits of Champlain (in *Acadiensis*, vol. IV, nos. 3–4, July-October, 1904), Ronjat in 1904 declared specifically that his picture was after an engraving by Moncornet and not after the lithograph by Ducornet, and that the Moncornet engraving was in the Bibliothèque Nationale, Paris. From the fact that no such engraving is known in the Bibliothèque Nationale, and from the appearance of the picture itself, it may be considered probable that Ronjat's exemplar was the Laverdière portrait, which bore an ascription to Moncornet. It is less probable that he used a copy of Moncornet's Particelli.

437 CHAMPLAIN.

Same portrait, reversed and slightly modified.

Print : about 5 x 5. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. II (Montreal : 1882). This portrait is also published, with modifications in size, in *Vie de Samuel Champlain*, by Gabriel Gravier (Paris : 1900), and elsewhere.

438 [On guard] SAMUEL DE CHAMPLAIN | *After the painting by Moncornet.*

H. L.: to l.; Cape Diamond in l. background.

Coloured print : oval, 2⅝ x 2. Two others on same plate. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. XI (Philadelphia : [1905]).

This portrait appears to combine details of the Ducornet, Hamel and Ronjat pictures, with some variations of its own.

439 *E. BRIGHTON SC. R. H* | CHAMPLAIN.

W. L.: to r.; r. hand holding sword.

Woodcut : about 6 x 3¼. In text of *Picturesque Canada*, edited by George Monro Grant, vol. I (Toronto : [1882]).

Robert Harris, C.M.G., R.C.A. (1849–1919), to whom is due the original drawing for this illustration, was a native of Wales who settled with his parents in Charlottetown, Prince Edward Island. He received his training in art in London, Paris and other European centres, and practised with success in Canada. He was president of the Royal Canadian Academy from 1893 to 1905.

440 SAMUEL DE CHAMPLAIN
[Signature on original] *C. W. JEFFERYS*

W. L.: to l.; r. hand holding fleur-de-lys standard, l. hand on hilt of sword; looking over the St. Lawrence from the heights of Quebec.

Chromo-lith.: 6 1/16 x 5. Pl. to *The Quebec Tercentenary Commemorative History*, by Frank Carrel, Louis Feiczewicz, and others (Quebec : 1908).

Charles William Jefferys, A.R.C.A. (b. 1869), a native of Rochester, England, came to Canada in 1881 and has attained distinction as an artist in colours and in black and white. He was elected president of the Ontario Society of Artists in 1913.

441 [On guard] *Samuel Champlain as Represented at the Pageant* |
From a drawing by George Reid

W. L.: to l.; face in profile.

Colour half-tone print : 5½ x 3¾. Pl. to *The King's Book of Quebec* (Ottawa : 1911).

George Agnew Reid (b. 1860), a native of Wingham, Ontario, studied art at Toronto, Philadelphia, Paris and Madrid. He was president of the Ontario Society of Artists, 1887–1901, and of the Royal Canadian Academy, 1906–1909. He is principal of the Ontario College of Art.

442 [Signed] *G. A. Reid.*

W. L.: to r.; seated at table, looking through window over a river, where a ship is seen.
Crayon drawing : 25 x 20.

443 CHAMPLAIN'S MONUMENT.

Statue. W. L.: on high pedestal, with allegorical figures at base.
Half-tone print : 8½ x 5½. Pl. to *Quebec . . . at the Dawn of the XXth Century*, by A. B. Routhier (Montreal : [1904]).

444 Statue standing upon Champlain's monument.

Same statue : figure only.
Half-tone print : 4⅞ x 2½. In text of A. B. Routhier, *op. cit.*
There are other represent tions of this statue in *Acadiensis*, vol. IV, nos. 3-4 (July-Oct., 1904); *The St. Lawrence River*, by George Waldo Browne (New York and London : 1905); *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923); and many other publications.

The monument to Champlain at Quebec was unveiled by the Earl of Aberdeen, Governor-General of Canada, on September 21, 1898. It is from a design prepared by Messrs. Paul Chevré and Paul Le Cardonnel, sculptor and architect respectively, of Paris.

445 **Champlain monument on Nepean Point, Ottawa.**

Statue. W. L.: on high pedestal; r. hand holding astrolabe.
Photo. : 4¼ x 2¼.

This monument was unveiled by H.R.H. the Duke of Connaught and Strathearn, Governor-General of Canada, on May 27, 1915. The sculptor was Hamilton MacCarthy, R.C.A.

CAPTAIN THOMAS JAMES

C. 1593 — 1635?

Captain Thomas James, a native of Bristol, sailed from that port in 1631 in search of the North West Passage; wintered in the bay that bears his name; returned to Bristol in 1632; and in 1633 published an account of the voyage. He retired from the naval service on account of serious illness in 1635, but the date of his death is not known.

446 [In frame] THE TRVE PORTRAICT OF CAP: THOMAS JAMES. *Ætatis suae 40* [In segment under portrait] *Some has a time*

Engraved from a very Scarce Print, in a Map for | the Discovery of a North West Passage into the South Sea. | Pub^d 1^st July 1821, by T. & H. Rodd, 17, Little Newport St. Leicester Sq^re

Nearly H. L.: to l. In frame in cartouche.
Line engr.: oval, 2⅝ x 1⅝; with border, 4 x 2¾.

The original is an inset on the map entitled "The Platt of Sayling for the discoverye of a passage into the South Sea, 1631, 1632", which was published in *The Strange and Dangerous Voyage of Captain Thomas James in his intended discovery of the North-West Passage into the South Sea* (London: 1633). A copy of this map in manuscript is in the British Museum, Add. MS. 5415, G. 1, of which there is a replica in pen and ink in the Public Archives of Canada, copied February, 1916. The portrait is indistinct. The motto is given as: "Some has a fund."

CHAMPLAIN
Crayon drawing by G. A. Reid
No. 442

SIR JULIUS CAESAR

1558 — 18 April 1636

Julius Caesar Adelmare, afterwards Sir Julius Caesar, son of Cesare Adelmare, an Italian physician resident in London, entered the practice of law and held several judicial positions, including those of chancellor of the exchequer (1606-1614) and master of the rolls (1614–1636). He was a subscriber to the voyages of Frobisher, Fenton, and Cavendish; a member of the North West Passage Company; and one of the commissioners appointed March 5, 1630, to investigate the French claims against David Kirke for goods seized at Quebec.

447 SIR JULIUS CÆSAR [On face of original] Ætat Svæ 76 1633
[In list of Illustrations] From the engraving in Lodge's Life of Sir Julius Caesar, London, 1827.

T. Q. L.: to r.; in robe, lace-trimmed cap, and lace ruff and cuffs; r. hand on cane, l. hand holding scroll.
Photo-process print : 4½ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

SIR DUDLEY DIGGES

1583 — 18 March 1639

Sir Dudley Digges, merchant, author, and statesman, held various official positions, including that of master of the rolls (1636–1639). He was a promoter of north-west exploration, contributed to sending out Hudson, Button, Byleth and Baffin, and was a director of the North West Passage Company.

448 SIR DUDLEY DIGGES
[In list of Illustrations] From C. Turner's engraving of a drawing by Harding after the original in the collection of William Hammond, Esq., at St. Alban's Court, 1813.

Bust : to r.; in lace collar and fur mantle.
Photo-process print : oval, 5⅝ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

Charles Turner (1773–1857), a native of Woodstock, became one of the most famous of English engravers. The original of this portrait is said to be by Cornelius Janssens, a Dutch painter who lived in England 1618–1648, and died between 1662 and 1664.

BARON ARUNDELL OF WARDOUR

***C.* 1560 — 7 Nov. 1639**

Sir Thomas Arundell, who in 1595 was, for military services in Hungary, created a count of the Holy Roman Empire, and in 1605 was made Baron Arundell of Wardour by James I, was a member of the North West Passage Company.

449 THOMAS ARUNDELL | *First Baron Arundell* [On face of print] +*1584*
Thoˢ Arun-dell: S : R · I : Coˢ : *in Corpore Sano.*

[In list of Illustrations] From the engraving by Richard Cooper of a miniature in the possession of the Right Honorable Lord Arundell.

Bust : to l.; with neck-ruff.

Photo-process print from stipple engr.: oval, 2 x 1¾; with frame, 3⅞ x 3⅝. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890).

Richard Cooper (*c.* 1730- *c.* 1820) was an English engraver, best known for his portraits.

SIR WILLIAM ALEXANDER, EARL OF STIRLING

C. 1567 — 12 September 1640

William Alexander, of Menstrie, near Stirling, Scotland, poet and statesman, was a favourite of James I and Charles I. He was knighted in 1609, and in 1630 created Viscount Stirling, in 1633 Earl of Stirling and Viscount Canada, and in 1639 Earl of Dovan. In 1626 he was appointed secretary of state for Scotland. In 1621 he received a grant of "Nova Scotia", from the St. Croix river to the St. Lawrence. To promote his colonisation projects the order of Baronets of Nova Scotia was created. In 1629 he founded a Scottish settlement at Port Royal, but in 1632, as a result of peace with France, the settlers were removed. He was also associated with the Kirkes in sending out the expedition which captured Quebec in 1629.

450 **VERA EFFIGIES GULIELMI COMITis DE STERLIN ÆTATIS SUÆ LVII.**

Bust : to r.: with neck-ruff; in oval frame within laurel wreath.

Line engr.: oval, 5⅛ x 4; with border, rect., 6½ x 4⅝. Pl. to *Royal Letters, Charters, and Tracts, relating to the Colonization of New Scotland, and the institution of the Order of Knight Baronets of Nova Scotia. 1621-1638.* (Edinburgh : The Bannatyne Club, 1867). There are smaller copies of the picture in *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890); *The Jesuit Missions*, by Thomas Guthrie Marquis (Toronto : 1916); and elsewhere.

The original engraving of which this is a reproduction was by William Marshall and was published in the edition of Alexander's poems entitled *Recreations with the Muses*, which appeared in 1637. The engraving itself must have been made some years earlier. William Marshall (*fl.c.* 1617–1649) was an English line engraver whose chief work was on portraits for book illustrations.

451 Drawn by J. Thurston. Engraved by C. Pye. | **WILLIAM ALEXANDER EARL OF STIRLING.**

Same portrait. Nearly H. L.

Line engr.: 3¾ x 3; with border, 3⅞ x 3⅛.

452 *Cha^s Pye Sc^pt*

Same engr. On India Paper, mounted. Apparently an artist's proof.

This engraving formed a plate to *Effigies Poeticæ*, published by W. Walker, 1820. John Thurston (1774–1822) was an English artist who was employed chiefly in book illustration. Charles Pye (1777– ?) was an English engraver.

THE CHEVALIER DE SILLERY

25 December 1577 — 26 September 1640

Noel Brûlard, or Brûlart, chevalier de Sillery, brother of the Marquis de Sillery, chancellor of France and Navarre, attained distinction in the order of the Knights of St. John, where he rose to the rank of commander, and afterwards in the service of the French court. He embraced the religious life in 1625, and was ordained priest in 1634. He contributed to the support of the missions in Canada, and in 1637 provided the funds for establishing the colony of Indian converts at Sillery, above Quebec.

453 [On face of picture] MESSIRE NOEL-DE BRVSLARD DE SILLERY | COMYANDEVR DV TEMPLE DE | TROYES FONDATEVR DE LA | MAISON DE LA CONG DE LA | MISSION DE TROYES DECEDE | LE 26 7BRE | 1640

H. L.: to r.; in cap, linen collar, and gown with cross of Malta; hands clasped. Coat of arms in upper r. hand corner.

Photo. : 3½ x 2⅝.

454 LE COMMANDEUR DE SILLERY.| (D'après une peinture ancienne conservée au Séminaire | de Troyes en Champagne.)

Same picture.

Half-tone print : 4⅞ x 3½. Pl. to *Notre-Dame de Sainte-Foy*, by the Abbé H. S. Scott, vol. 1 (Quebec : 1902). There are other modern prints of this picture.

THE DUC DE SULLY

13 December 1560 — 22 December 1641

Maximilien de Béthune, French statesman, was the ablest minister of Henry IV. He received many appointments and dignities, including those of Duc de Sully in 1606 and marshal of France in 1634. He opposed the grants made to the Sieur de Monts, and the whole policy of colonisation in Acadia and Canada.

455 [On tablet on pedestal] MAXIMILIEN DE BETHUNE, | Duc de Sulli, *Grand Maitre | de l'Artillerie Marechal de France | &c. Né à Rosni en 1559. Mort | le 21 Decembre 1641.*

L Legrand sculp

Bust : to l.; in ruff and body armour. In frame of masonry.

Line engr.: oval, 2⅞ x 2⅛; with border, rect., 4⅝ x 2⅝. Pl. to *Mémoires de Maximilien de Béthune, Duc de Sully*, vol. I (London : 1763).

456 *Engraved by W. Holl.* | **SULLY.** | *From the original Picture by an unknown Artist,* | *in the private collection of Louis Philippe, King of the French.* | Under the Superintendence of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Pall Mall East.*

H. L.: to l.; with wide linen collar.

Stipple engr.: 5 x 4. Pl .to *The Gallery of Portraits*, vol. I (London : 1833).

457 *Maurin* | *I. Lith. de Delpech* | **SULLY.** | *Tiré de la Galerie S. A. R. M^gr. le Duc d'Orléans.*

Same portrait.
Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. 1 (Paris : 1840).

MARIE DE' MEDICI

26 April 1573 — 3 July 1642

Marie, daughter of Francesco de' Medici, grand duke of Tuscany, married Henry IV of France in 1600. From 1610 to 1617 she was regent of France.

458 *Porbus pinx^t.* *Maurin* | *Imp. Lith. de Delpech.* | **MARIE DE MEDICIS.** *Tiré du Musée Royal de France.*

Bust : to l.; with diadem, high neck-ruff open in front, and pearl neck-lace and ornaments.
Lith.: about 11 x 10. Pl. to *Iconographie Française*, by Madame Delpech, vol. 1 (Paris : 1840).

459 FIG. 156.—Maria de' Medici. Painting by Francis Porbus the younger (1570-1622). (Madrid.)

W. L.: to l.; in wide neck-ruff and dress; kerchief in l. hand.
Print : 6⅜ x 3½. In *A History of All Nations*, edited by J. H. Wright and others, vol. XI (Philadelphia and New York : [1905]).

460 **M. DE MEDICIS.**

H. L.: to l.
Clipping. Etching and line engr.: 2 11/16 x 2; with border, 4 x 2 9/16. Trimmed.

CARDINAL RICHELIEU

9 September 1585 — 4 December 1642

Armand Jean du Plessis de Richelieu, most famous of French statesmen of the seventeenth century, was a native of Paris. He became bishop of Luçon in 1607, cardinal in 1622, chief minister of Louis XIII in 1624, and Duc de Richelieu in 1631. From 1624 until his death he was practically ruler of France. As superintendent-general of navigation and commerce he controlled the French colonial policy. In 1627 he founded the Company of New France, of which he was the most prominent member.

461 *Swan Electric Engraving C^o.* | *Armand Jean Du Plessis, Cardinal de Richelieu.* | *From the painting by Philippe de Champaigne in the National Gallery.*

Three studies of the bust in the one drawing : that to left in profile, to r.; that in centre, facing front, slightly to l.; that to right in profile, to l.
Photogravure : 3⅞ x 4⅞. Pl. to *The Anglo-Saxon Review*, vol. IX, June, 1901 (London).

Philippe de Champaigne (1602–1674), a native of Brussels, became one of the foremost portrait painters of Paris. He was patronized by Marie de' Medici and by Richelieu, of whom he painted several portraits. This study, which is in the National Gallery, London, is said to have been prepared for the use of the Roman sculptor, Francesco Mocchi, in making a bust.

462 *London J. Hallett Hyatt, Sc.* | *Study for a portrait of Cardinal Richelieu,* | *by Philippe de Champaigne* | *in the National Gallery.* [In upper margin to r.] *De ces deux* | *profiles ce cy* | *est le meilleur.*

Same picture.

Photogravure : 3 15/16 x 4 15/16. Pl. to *Old France in the New World*, by James Douglas, 2nd ed. (Cleveland and London : 1906). There are half-tone copies of this picture in *The Catholic Encyclopedia*, vol. XIII (New York : [1912]), and *Bryan's Dictionary of Painters and Engravers*, edited by Geo. C. Williamson, vol. I (London : 1918).

463 [On face of photo.] Musée du Louvre.—745.—Portrait de Richelieu.—Ph. de Champaigne.—V. phot.

W. L.: to l.: in skull-cap, flowing robes, and cross of Saint Esprit; r. hand holding beretta, l. hand pointing to r.

Photo. from painting : 10 7/8 x 8 1/4. There are photogravures of this portrait in *Canada and its Provinces*, edited by Adam Shortt and Arthur G. Doughty, Authors' Edition, vol. II (Toronto : 1913); and *Crusaders of New France*, by William Bennett Munro, Lincoln Edition (New Haven, etc.: 1918); and a half-tone print in *The Seigneurs of Old Canada*, by W. B. Munro (Toronto : 1914).

464 PLATE XXI. | | *Champaigne Pinxit. Nanteuil sculpebat 1657.* | Cardinal Richelieu. | Reduced facsimile of a copper-plate engraving, 1657, by Robert Nanteuil (1630-1678), from a | painting by Philippe de Champaigne (1602-1674). | *History of All Nations, Vol. XII., page 286.*

Apparently same portrait, reversed. Nearly H. L. In frame and laurel wreath.

Photo-process print : 6 1/4 x 4 7/8. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XII (Philadelphia and New York : [1905]). There is another reproduction in *Histoire de la marine française*, by Charles de la Roncière. vol. IV (Paris : 1910).

Robert Nanteuil (*c.* 1623–1678), a celebrated French engraver and draughtsman in crayons, was a native of Rheims. He received the patronage of Louis XIV.

465 *Iac Lubin sculp.* | *Armand Jean du Plessis* | *Cardinal Duc de Richelieu*

Same portrait. To l. In frame, with coat of arms beneath portrait.

Clipping. Half-tone print from line engr.: oval, 4 1/4 x 3 3/8; with border, rect. 6 1/8 x 4 1/2. Trimmed.

Jacques Lubin (1637–1694+), an engraver, chiefly of portraits, was a native of Paris. His portrait of Richelieu was published in Perrault's *Hommes illustres qui ont paru en France*, vol. I (1696).

466 HIST. DE FRANCE. | | RICHELIEU. | *Ph. Champagne pinxt. Landon dirext.*

Apparently same portrait. Bust : to l.

Outline engr.: 2 3/4 x 2 1/4. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. IX (Paris : 1807).

Charles Paul Landon (1760–1826) was a French historical painter who in 1816 became curator of the Louvre Gallery. He is best known as a writer on art.

467 *Maurin* | *I. Lith. de Delpech.* | **RICHELIEU.** | *Tiré du Musée Royal de France.*

The Louvre portrait. Bust : to r.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

468 *Engraved by T. Woolnoth.* | **RICHELIEU.** | *From a Picture,* | *in his Majesty's Collection.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Pall Mall East.*

Similar portrait, with variations. Nearly H. L.: to l.

Stipple engr.: 4⅞ x 4. Pl. to *The Gallery of Portraits*, vol. II (London : 1833). There is a copy of this portrait in *France under Mazarin*, by James Breck Perkins, vol. I (New York and London : 1886; 5th imp. 1902).

469 Philip de Champayne. Freeman. | *Cardinal de Richelieu* | *from the Versailles Gallery*

T. Q. L.: to l.; resembles the Louvre picture; paper in l. hand.

Reproduction of stipple and line engr.: 5 x 3⅝. Pl. to *Old Quebec*, by Gilbert Parker and Claude G. Bryan (New York and London : 1903).

470 *EUROPEAN MAGAZINE.* || *Engraved by W. Thomas* | *London. Published as the Act directs, Sep.r 1. 1793, by I. Sewell, Cornhill.* [Inscription on tomb] ARMANDVS JOANNES CARDINALIS DUX DE RICHELIEU| PRIMARIVS REGNI ADMINISTER SUB LVDOVICO JUSTO | XIIII.º GALLIARUM ET NAVARRAE RECE CHRISTIANISSIMO | SORBONAE PROVISOR HIC SEPVLTVS | OBIIT AETAT. LVII NONIS DECEMB. | ANNO R. S. H. MDCXLII.

Statue. W. L., reclining, on top of tomb. Two allegorical figures.

Line engr.: 3⅞ x 5⅜. Pl. to *The European Magazine*, vol. XXIV (London : 1793).

The tomb of Richelieu is in the church of the Sorbonne, Paris. The monument was designed by Charles LeBrun (1619–1690), famous artist of the reign of Louis XIV, and executed by his protégé, the sculptor François Girardon (1628–1715).

LOUIS XIII

27 September 1601 — 14 May 1643

Louis, son of Henry IV and Marie de' Medici, became king of France on his father's death, in 1610, but did not assume control of the government until 1617.

471 PLATE XX. || Louis XIII., King of France. | Reduced facsimile of a copper-plate engraving by Jean Morin (1612-1660), from a painting by | Philippe de Champaigne (1602-1674).| *History of All Nations, Vol. XII., page 267.* [In frame] *LOVIS XIII PAR LA GRACE DE DIEV TRES CHRESTIEN ROY DE FRANCE ET DE NAVARRE &c*

Bust : to r.; in body armour, sash, and lace collar.

Photo-process print from line engr.: octagonal, 4⅜ x 3⅛; with border, rect., 5⅞ x 4¾. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XII (Philadelphia and New York : [1905]).

Jean Morin (1590?–1650?), French painter and engraver, was a native of Paris and a disciple of Philippe de Champaigne, of whose works he engraved many plates.

472 *Philippe de Champaigne pinx^t.* | *Maurin* | *Imp. Lith. de Delpech.* | LOUIS XIII. | *Tiré du Musée Royal de France.*

Similar, but not identical, portrait. Nearly H. L.: to l.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840). There is a copy in *France under Mazarin*, by James Breck Perkins, 5th impression, vol. I (New York and London : 1902).

473 HIST. DE FRANCE. | | LOUIS XIII. | *F. pinx^t. Landon direx.*

Nearly H. L.: to l.; in body armour and sash.

Outline engr. : 2¾ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. VII (Paris : 1806).

474 LVDOVICVS XIII. REX GALLIARVM CHRISTIA-| NISSIMVS *etc.*

Nearly H. L.: to l.; in body armour and sash, wearing laurel wreath.

Clipping. Line engr.: oval, 3¾ x 2¾; with ornamental frame irregular, 5 x 3⅛. Trimmed.

475 LVDOVICVS XIII GALLIA-| RVM REXATQVE NAVARRÆ | CHRISTIANISSIMVS.

Bust : to l.

Clipping. Line engr.: oval, 3 x 2¼; with border, rect., 3⅛ x 2⅛. Trimmed .

POPE URBAN VIII

April 1568 — 29 July 1644

Maffeo Barberini, a native of Florence, was created cardinal in 1606, and elected Pope August 6, 1623, in succession to Gregory XV. He was interested in the Canadian missions, and the earliest pontifical document relating to the present province of Ontario is a brief issued by his authority, dated February 18, 1644, granting an indulgence to the chapel of St. Mary's, in the Huron country.

476 VRBANVS VIII. BARBERINVS PONT. MAX. | FIG. 59.—Pope Urban VIII. Reduced facsimile of a contemporary anonymous engraving.

Bust : to l.

Print : 5¾ x 4¼. In *A History of All Nations*, edited by J. H. Wright and others, vol. XII (Philadelphia and New York : [1905]).

ISAAC JOGUES

10 January 1607 — 18 October 1646

Isaac Jogues, a native of Orleans, France, entered the Society of Jesus in 1624 and was sent to Canada as a missionary in 1636. He was killed by the Iroquois at Ossernenon, now Auriesville, on the Mohawk river, in the state of New York.

477 FATHER ISAAC JOGUES, S. J. | *FOUNDER OF THE IROQUOIS MISSION. KILLED OCT. 18. 1646.* | Edward Dunigan & Brother, N.Y.

H. L.: to r.; hands joined.

Line engr.: about 4 x 4. Pl. to *History of the Catholic Missions among the Indian tribes of the United States*, by John Gilmary Shea (New York : 1855); and to *History and General Description of New France*, by Charlevoix, translated by J. G. Shea, vol. II (New York : 1866).

478 *Eng. by S. Hollyer.* | FATHER ISAAC JOGUES, S.J. | K. Awuesville, N.Y. Oct. 18TH 1646 | Copyright by John G. Shea, 1885.

Similar portrait, with modifications.

Stipple and line engr.: about 3¼ x 2½. Pl. to *The Catholic Church in Colonial Days*, by J. G. Shea (New York : 1886). There are half-tone prints from this engraving in *Pioneer Priests of North America*, by the Rev. T. J. Campbell (New York : 1908), and *The Jesuit Missions*, by Thomas Guthrie Marquis (Toronto : 1916).

This portrait seems to be based on that in the composite picture representing the martyrdom of the Jesuit missionaries in Canada, engraved by Grégoire Huret and published in the *Historia Canadensis* of Father François de Creux, 1664.

479 *M. H* | [. . . . .] | *ad vivum pinx.* | [Facsimile of signature] *Isaac Jogues*

Similar portrait. Bust.

Print : about 3 x 2½. Pl. to *Les Jésuites et la Nouvelle-France au XVII^e siècle*, by Camille de Rochemonteix, vol. II (Paris : 1896).

480 ISAAC JOGUES, S. J. [In list of Illustrations] Portrait of Isaac Jogues, S. J.; photo-engraving from oil portrait by Donald Guthrie McNab.

Similar portrait, with modifications.

Half-tone print : 5⅞ x 3¾. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. XXIII (Cleveland : 1898).

This painting is one of a series of portraits of early Jesuit missionaries in Canada which are hanging in the Château de Ramezay, Montreal. They were painted by Donald Guthrie McNab (?-1923), a Canadian artist, about 1895.

481 Rev. Isaac Jogues, S.J., Missionary to the Hurons. [On face of picture] Isaac Jogues S J 1607-1646 J Boyes

Similar to preceding portraits.

Half-tone print : 4½ x 3. Pl. to *Old Huronia*, by Arthur Edward Jones (*Fifth Report of the Bureau of Archives for Ontario*, by Alexander Fraser (Toronto : 1909). There are other copies in *A History of Ontario*, by Alexander Fraser, vol. I (Toronto and Montreal : 1907); *Pioneers of the Cross in Canada*, by Dean Harris (Toronto : [1912]); and elsewhere.

J. J. Boyes (b. 1865), a native of Bradford, Yorkshire, England, came to Canada about 1898. In 1907 he painted a series of portraits of early Jesuit missionaries in Canada: these portraits are now in the Church of the Immaculate Conception, Rachel St., Montreal.

482 LE PERE ISAAC JOGUES. | (D'après une gravure de 1658.)

Similar portrait, with modifications.

Clipping. Print : about 3½ x 2½; with ornamental border, about 5 x 3.

483 ISAAC JOGUES, S. J. | [Statue for St. Joseph's Seminary Hall, Dunwoodie, N.Y.—Joseph Sibbel, sculptor.]

Statue. W. L.: r. hand raising cross, l. hand holding book.

Half-tone print : 6⅛ x 3⅝. Pl. to R. G. Thwaites, *op. cit.*, vol. XL (1899). Other copies are in the Rev. T. J. Campbell, *op. cit.*, and A. E. Jones, *op. cit.*

HENRI DE BOURBON, PRINCE DE CONDÉ

1 September 1588 — 11 December 1646

Henri II de Bourbon, Prince de Condé, first prince of the blood and premier peer of France, was, at the suggestion of Champlain, appointed viceroy of New France, in succession to his uncle, the Comte de Soissons, on November 22, 1612. He held the office until February 10, 1620, with the exception of a period from 1616 to 1619, when Condé was a political prisoner and the viceroyalty was entrusted to the Marquis de Thémines.

484 [At top] NON VOLVISSE SAT EST. [In frame] HENRY DE BOVRBON PRINCE DE CONDE

[Under picture]

Aux exploicts de ce Mars Hercul' ne peut atteindre
Ny moins encor' Cesar de trofées vétu;
Mieux que ces deux Herôs ce PRINCE s'est fait peindre
Dans le Temple Sacré d'Honneur et de vertu.
L. Gaultier sculpsit, 1612.

H. L.: to r.; with wide linen collar and cross of Saint Esprit.

Line engr.: oval, 3⅞ x 3; with ornamental border, rect., 5 x 4.

Léonard Gaultier, or Galter, (*c.* 1561–1641), a native of Mayence, executed a large number of engravings in a style resembling that of Wierix and Crispin van de Passe.

485 HENRI DE BOURBON, PRINCE DE CONDÉ, VICEROY OF NEW FRANCE | From Laverdière's *Champlain* in McGill University Library.

Nearly H. L.: to r.; in lace collar and body armour. Representation of siege of Salces, captured by Condé in 1639, in r. background. In frame surrounded by military trophies.

Half-tone print from line engr.: oval, 2½ x 1⅞; with border, rect., 3⅞ x 5⅛. Pl. to *The Founder of New France*, by Charles W. Colby (Toronto : 1915). There are other modern prints of this portrait.

PIERRE LE GARDEUR DE REPENTIGNY

***C.* 1610 — July 1648**

Pierre, son of René Le Gardeur, member of an old Norman family, and of Catherine de Corday, arrived at Quebec June 11, 1636. From 1642 to 1647 he was commander of the Canadian fleet of the Company of New France. In 1644 he went to France as a delegate from the inhabitants of Canada to the government. On April 16, 1647, he received grants of the seigniories of La Chesnaye, or Lachenaie (afterwards divided into Lachenaie and Repentigny, or L'Assomption) and Bécancour. He died while on a voyage from France to Canada.

486 LE BUSTE DE PIERRE LeGARDEUR DE REPENTIGNY | À MASCOUCHE (L'ASSOMPTION)

Statue. Bust on high pedestal.

Half-tone print : 6⅛ x 4. Pl. to *Monuments commémoratifs de la province de Québec*, by P. G. Roy, vol. II (Quebec : 1923).

This bust, the work of Philippe Hébert, was unveiled July 4, 1910.

CHARLES I

19 November 1600 — 30 January 1649

Charles I, second son of James I and Anne of Denmark, became heir-apparent to the British throne on the death of his brother, Prince Henry, in 1612, and succeeded his father on March 27, 1625. As a result of the civil war between king and parliament, and the troubles following thereon, he was found guilty of treason by a special "high court of justice", and beheaded. His reign saw extensive English settlements in New England; the attempt at a Scottish settlement in Nova Scotia; and the capture and restoration of the French establishments at Port Royal and Quebec.

487 CHARLES STUART | *Prince of Wales afterwards Charles I* [In list of Illustrations] From Richard Cooper's engraving of the rare print by Delaram.

H. L.: to r.; with large plumed hat, and neck-ruff; truncheon in r. hand.

Photo-process print from line engr.: 3 x 2⅜. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

488 [Inscription on frame] **1967** || Anton **VAN DYCK** 1599-1641 *(Ecole Flamande)* |*Charles Ier roi d'Angleterre*

W. L.: to l.; l. hand on cane, r. hand holding glove on hip; horse and attendants to r.

Photo. : 13¼ x 10⅛. There is a half-tone copy of this picture in *Bryan's Dictionary of Painters and Engravers*, edited by George C. Williamson vol. II (London : 1919).

This painting, sometimes designated "Le Roi à la Chasse", is in the Louvre, Paris. It is ranked as one of the finest portraits in the world.

489 PLATE I. || Charles I., King of England. | From an engraving by Robert Strange (1721-1792); original painting by Vandyke (1599-1641).| *History of All Nations, Vol. XIII., page 24.*

Same picture.

Photo-process print from line engr.: 6⅛ x 4¾. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

Sir Robert Strange (1721–1792), a native of the Orkneys, was studying drawing at Edinburgh when he joined the rising of '45. He escaped to Paris, where he continued his studies. In 1751 he settled in London. He became one of the foremost engravers of the time, and in 1787 was knighted. The engraving of this portrait of Charles I is said to have been published in 1782.

490 XVII^{E} SIÈCLE | *112*

Same portrait : figure of king only.

Line engr., coloured : about 7 x 4. Pl. to *Costumes historiques des XVIe, XVIIe et XVIIIe siècles*, by E. Lechevallier-Chevignard and Georges Duplessis, vol. II (Paris : 1867).

491 CHARLES I IN ARMOUR | THE HERMITAGE, ST. PETERSBURG

W. L.: to r.; in armour; truncheon in r. hand, l. hand resting on hilt of sword.

Half-tone print : 5 x 2. Two other pictures on same plate. Pl. to *The Catholic Encyclopedia*, vol. V (New York : [1909]).

The original by Van Dyck was formerly at Houghton in Norfolk, in the collection made by Sir Robert Walpole, the bulk of which was purchased by the Empress Catherine of Russia.

492 PLATE XIV.| |King Charles I.| *History of All Nations, Vol. XXI. page 278.*

T. Q. L.; slightly to r.; in armour; holding truncheon with both hands; helmet and crown on stand in r. background.

Photo-process print : 4½ x 3¾. Pl. to J. H. Wright *et al.*, *op. cit.*, vol. XXI.

The original by Van Dyck is in Longford Castle.

493 XII. WILLIAM FAITHORNE.| Portrait of **Charles I.** [Title on original] ***The Right High and most Mightie Monarch Charles | by the grace of God Kinge of England Scotland | France and Ireland Defender of the Faith, &c.*** | *Are to be sould by Robert Peake at his shopp neere Holborne Conduitt.*

Nearly H. L.: slightly to r.; in armour, with George. In frame.

Reproduction of line engr.: 8⅜ x 7; with border, 9⅜ (including title, 11⅛) x 7¾. In *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

This engraving seems to be from the same painting as that which follows. Sir Robert Peake (*c.* 1592–1667) was the son of Robert Peake, a painter to James I, and became an engraver and a print-seller "on Snow Hill near Holborn Conduit". On the outbreak of the civil war he joined the royalists, served with distinction, and was knighted in 1645. He was taken prisoner the same year, and banished under the Protector. William Faithorne (1616–1691) was a pupil of Peake, under whom he worked for three or four years before he accompanied him into the royalist army. Taken prisoner with Peake, he was exiled to France, where he studied under Robert Nanteuil. About 1650 he returned to England: his plates thereafter are of the highest excellence that English line engraving had yet attained. He also worked in crayons and oils.

494 Engraved by H. Robinson. | **KING CHARLES THE FIRST.** | OB. 1648.|FROM THE ORIGINAL OF VANDYKE, IN THE COLLECTION OF | THE RIGHT HON^{BLE} THE EARL OF PEMBROKE. | *London, Published Oct^{r}. 1, 1831, by Harding & Lepard, Pall Mall East.*

T. Q. L.: full face; in armour; l. arm on helmet, truncheon in r. hand; crown and sceptre beside helmet.

Stipple engr.: 4 15/16 x 3 15/16; with border, 5 5/16 x 4 5/16. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXXIV (London : 1831).

This painting is in the collection of the Earl of Pembroke at Wilton House, Salisbury.

495 Vandyke px. | KING CHARLES THE FIRST.

Same portrait. H. L.
Clipping. Stipple engr.: octagonal, 3¾ x 2¾. Trimmed.

496 CHARLES I | From the portrait by Sir Anthony Van Dyck at Windsor Castle | *Face p.* 82

Three studies, nearly H. L., in the one drawing : that to left in profile, to r.; that in centre, full face; that to right, three-quarter view, to l.
Half-tone print : 5½ x 6½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

This triple portrait was painted by Van Dyck, probably about 1637, to be sent to the Roman sculptor, Giovanni Lorenzo Bernini (1598–1680), that he might make a bust of the king. It seems to be later than Champaigne's similar portrait of Richelieu, from which, in that case, Van Dyck, doubtless, obtained the idea. It remained at Rome until about 1796, when it came to England, and in 1822 was purchased by George IV. The bust by Bernini was destroyed in a fire at Whitehall Palace in 1691.

497 *Van Dyck* | King Charles I. | (See p. 253)

Nearly H. L.: to l.; eyes directed to r.; lace collar; star on cloak.
Half-tone print : 6⅝ x 5. Pl. to *Art and Archaeology*, vol. VI, no. 5 (November 1917).

At the time of publication of this print the original painting, formerly the property of the Earl of Denbigh, was in New York City.

498 *Copyright 1901 by G. Barrie & Son* [On guard] Charles I | *Replica by Sir Peter Lely,* | *after the lost Painting by Sir Anthony Vandyke,* | *now at Dresden*

Similar portrait. Bust : to r.; eyes directed slightly to l.
Print, coloured : oval, 3½ x 2⅝. One other portrait on same plate. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. IX (Philadelphia: [1902]).

Pieter Van der Faes (1618–1680), whose father changed his name to Lely, was of Dutch nationality but born in Westphalia. He came to England in 1641, and devoted himself chiefly to portrait painting, following the style of Van Dyck. He became principal painter to Charles II, and was by him created a baronet.

499 KING CHARLES THE FIRST. | *As he sat before the High Court of Justice.*

T. Q. L.: to r.; seated in armchair, in high hat and cloak; document in r. hand.
Lith.: 6½ x 4¾. Pl. to *Magazine of American History*, vol. XIII (1885).

The original portrait is said to be at All Souls College, Oxford, and to be by Edward Bower, a seventeenth century artist of whom little is known.

500 *Engraved by—White, from an Original Painting.* | CHARLES I.

Bust : to l.; with lace and insignia collars and George.
Clipping. Stipple engr.: oval, 3⅛ x 2½ ; with outer line of dots, 3 5/16 x 2 11/16. Trimmed.

501 [On pedestal] *CHARLES I.*

Similar portrait, reversed. In oval frame on pedestal, with ornaments, supporters, and inset of scene.
Clipping. Line engr.; oval, 2⅝ by 2; with border, rect., 4⅜ x 2¾. Trimmed.

502 *Charles I.*

Similar portrait. Nearly H. L.: to l. Beneath portrait is vignette with title: "Charles 1st taken prisoner to Carisbroke Castle." Figures on either side of portrait, and bust, with scroll bearing title "COMMONWEALTH", at top.

Clipping. Print : oval, 4¼ x 3⅜; with border, about 8 x 5. Trimmed.

503 CHARLES. I. | *W. Proud, Sculp.*

Bust : to l.; in lace collar. In lyre-shaped frame, with crown, robe, headsman's axe.

Clipping. Line engr.: 4½ x 3½. Trimmed.

504 CARO : I. [On tablet] *Generosissimo | Viro Domino | PHILIPPO Warwick| de Chissilherst in Com̃ | Kanty Equiti Aurato | Hoc CAROLI primi | Regis Sigillum | H. D. F. S.* [Obverse of seal : inscription in border] CAROLVS DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REX FIDEI DEFENSOR 1627

[Reverse : same inscription with omission of date.]

Obverse. W. L.: seated on throne, with crown, sceptre, orb, and insignia collar. Lion and unicorn holding standards of St. George and St. Andrew on either side. Reverse. W. L.: on horse-back; to l; in armour, with brandished sword, shield and hound.

Line engr.: each 5⅞ diam. Pl. to *A Genealogical History of the Kings and Queens of England and Monarchs of Great Britain*, by Francis Sandford and Samuel Stebbing (London : 1707).

505 FIG. 1449. THE STATUE OF CHARLES I AT CHARING CROSS

Statue. W. L.: on horseback; in armour; bareheaded.

Half-tone print : 6⅞ x 5⅞. In text of *A Record of European Armour and Arms*, by Sir Guy Francis Laking, vol. V (1922).

The figure was cast in 1633. It was designed by Hubert Le Sueur (1595?–1652?), a French sculptor who came to England about 1628.

In the same work by Laking there is a small half-tone copy of an engraving showing an interior, with a W. L. portrait of Charles I, designated "Charles the Faire". It was evidently published at the time of his accession.

506 CARO : I. [On tablet] *Viro | Spectatissimo | Dnō EDWARDO | WALKER Equiti | aurato GARTERO | Regi Armorum| principali. | Sigillum hoc| CAROLI. I.mi | Regis. | H. D. F S.* [Obverse and reverse of seal : inscription in border] CAROLVS DEI GRATIA MAGNÆ BRITANNIÆ FRANCIÆ ET HIBERNIÆ REX FIDEI DEFENSOR 1640

Obverse. W. L.: seated on throne, with crown, sceptre, orb, and insignia collar. Lion and unicorn holding standards of St. George and St. Andrew on either side. Reverse. W. L.: on horse-back; to l.; in armour, with brandished sword, and hound.

Line engr.: each 5⅞ diam. Pl. to Sandford and Stebbing, *op. cit.*

JAMES, DUKE OF HAMILTON

19 June 1606 — 9 March 1649

James, third Marquess and first Duke of Hamilton in the Scottish peerage, and second Earl of Cambridge in the English, was prominent in the affairs of the reign of Charles I, and was put to death on the sentence of the same high court of justice that condemned the king. On November 13, 1637, he, with the Earl of Pembroke, the Earl of Holland, and Sir David Kirke, had received a grant of the whole of Newfoundland.

507 Engraved by W. Finden. | JAMES, DUKE OF HAMILTON. | OB. 1649. | FROM THE ORIGINAL OF VANDYKE, IN THE COLLECTION OF | HIS GRACE THE DUKE OF HAMILTON. | *London, Published Sep. 1, 1829, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; in armour; truncheon in r. hand, l. on helmet.

Stipple engr.: 4 15/16 x 3 15/16; with border, 5 1/8 x 4 1/8. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. IX (London : 1829).

The original is in Hamilton Palace.

HENRY RICH, EARL OF HOLLAND

August 1590 — 9 March 1649

Sir Henry Rich, second son of Robert, Earl of Warwick, was created Earl of Holland in 1624. He was interested in the American settlements, and was one of the grantees of Newfoundland in 1637. He was condemned by the high court of justice, and beheaded with the Duke of Hamilton.

508 HENRY RICH | *First Earl of Holland* [In list of Illustrations] From John Godefroy's engraving of the painting by Samuel Cooper.

H. L.: to r.

Photo-process print from line engr.: oval, 4 3/8 x 3 1/2. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

Samuel Cooper (1609–1672), a native of London, became eminent as a miniature painter and executed portraits of many of the celebrities of his time. Jean Godefroy (1771–1839), born in London, was the son of a French engraver, François Godefroy, and became himself an engraver of note. His engraving of the Earl of Holland was published in 1796.

JEAN DE BRÉBEUF

25 March 1593 — 16 March 1649

Jean de Brébeuf, a native of Condé-sur-Vire in Normandy, entered the Society of Jesus on November 8, 1617, and came to Canada in 1625. On March 16, 1649, he was captured by the Iroquois at the Huron village of St. Louis, taken to St. Ignace, and there tortured to death.

509 *H. M.* | *D'ap. Greg. Huret.* | [Facsimile of signature] *Joannes de Brebeuf Soc Jes*

Nearly H. L.: to l.

Print : about 3½ x 3. Pl. to *Les Jésuites et la Nouvelle France au XVII^e siècle*, by Camille de Rochemonteix, vol. II (Paris : 1896). There is a copy of this picture in the text of *Old Quebec The Fortress of New France*, by Gilbert Parker and Claude G. Bryan (London and New York : 1903).

This portrait is based on the composite picture engraved by Huret and published in 1664 in the *Historia Canadensis* of Father François de Creux.

510 JEAN DE BRÉBEUF, S.J. [In list of Illustrations] Portrait of Jean de Brébeuf, S. J.; photo-engraving from oil portrait by Donald Guthrie McNab.

Nearly H. L.: to r.

Half-tone print : 6 x 3¾. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. IV (Cleveland : 1897). There are copies in *Notre-Dame de Sainte-Foy*, by the Abbé H. A. Scott, vol. I (Quebec : 1902); *Serviteurs et Servantes de Dieu en Canada*, by N. E. Dionne (Quebec : 1904); and elsewhere.

511 Photogravure. Annan. Glasgow. [On original picture] Jean de Brébeuf, S.J. 1593-1649 J Boyes [On guard] JEAN DE BRÉBEUF | *From the painting in the House of the Immaculate Conception, Montreal*

Bust : to r.

Photogravure : 5⅞ x 4¼. Pl. to *Canada and its Provinces*, edited by Adam Shortt and Arthur G. Doughty, Authors' Edition, vol. II (Toronto : 1913). There is another photogravure copy in *Crusaders of New France*, by William Bennett Munro, Abraham Lincoln Edition (New Haven, etc.: 1918); also half-tone copies in *A History of Ontario*, by Alexander Fraser, vol. I (Toronto and Montreal : 1907); *Old Huronia*, by Arthur Edward Jones (*Fifth Report of the Bureau of Archives for Ontario*, by Alexander Fraser) (Toronto : 1909); and elsewhere.

512 [On mount, in pencil] *Buste en argent du Père Breboeuf*

Photo. : 10⅞ x 9⅜.

According to tradition, the family of Father de Brébeuf had this ebony reliquary, surmounted by a silver bust, made and sent to Canada shortly after his death. There is no documentary evidence, however, to indicate the exact date.

513 From a Silver Bust at Quebec. | **FATHER JOHN DE BREBEUF, S.J.** | *FOUNDER OF THE HURON MISSION.* | *KILLED MARCH 16, 1649.* | Edward Dunigan & Brother, N.Y.

Silver bust on reliquary.

Line engr.: about 5 x 4. Pl. to *History of the Catholic Missions among the Indian Tribes of the United States*, by John Gilmary Shea (New York : 1855). The same engraving is published in *History and General Description of New France*, by Charlevoix, translated by J. G. Shea, vol. II (New York : 1866).

514 *Copyright, 1897, by Little, Brown, & C^o. Goupil & C^o. Paris.* [On paper guard] *Jean de Brébeuf.* [In list of Illustrations] From the bust in the Hôtel Dieu, Quebec.

Same object.

Photogravure : 5 x 3¾. On India paper, mounted. Pl. to *The Jesuits in North America*, by Francis Parkman, Champlain Edition, vol. II (Boston : 1897).

515 LA STATUE DU PÈRE DE BRÉBEUF | FAÇADE DU PALAIS LÉGISLATIF, À QUÉBEC

Statue. W. L.: raising cross with r. hand, holding book in l. hand.

Half-tone print : 6⅛ x 4. Pl. to *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923).

This statue, the work of the sculptor Alfred Laliberté, was installed in 1912.

GABRIEL LALEMANT

10 October 1610 — 17 March 1649

Gabriel Lalemant, a native of Paris, nephew of the Jesuit fathers Charles and Jerome Lalemant, entered the Jesuit Order on March 24, 1630; arrived in Canada, September 20, 1646; and in August, 1648, went to the Huron missions. He was captured by the Iroquois at the village of St. Louis on March 16, 1649, taken to St. Ignace, and there tortured to death.

516 *H. M.* | *d'ap. Grég Huret* [Facsimile of signature] ***Gabriel Lalement Soc. Jesu***

Nearly H. L.: to r.

Print : about 3½ x 3. Pl. to *Les Jésuites et la Nouvelle-France au XVII^e siècle*, by Camille de Rochemonteix, vol. II (Paris : 1896). There is a copy of this picture in the text of *Old Quebec The Fortress of New France*, by Gilbert Parker and Claude G. Bryan (London and New York : 1903).

517 GABRIEL LALEMANT, S. J. [In list of Illustrations] Portrait of Gabriel Lalemant, S. J.; photo-engraving from oil portrait by Donald Guthrie McNab.

Nearly H. L.: to r.

Half-tone print : 6 x 3¾. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. XXXIV (Cleveland : 1898). This portrait is also reproduced in *Notre-Dame de Sainte-Foy*, by the Abbé H. A. Scott, vol. I (Quebec : 1902); *Serviteurs et Servantes de Dieu en Canada*, by N. E. Dionne (Quebec : 1904); and elsewhere.

All portraits of Lalemant seem to be based on the composite picture published in the *Historia Canadensis* of Father de Creux (Paris: 1664). The portrait by McNab, painted about 1895, is now in the Château de Ramezay, Montreal.

518 Rev. Gabriel Lalemant, S. J., Missionary to the Hurons. [On original picture] Gabriel Lalemant S. J. 1610-1649 J. Boyes

Bust : to r.

Half-tone print : 4 x 3. Pl. to *Old Huronia*, by Arthur Edward Jones (*Fifth Report of the Bureau of Archives for Ontario*, by Alexander Fraser) (Toronto : 1909). There are other copies of this picture in *A History of Ontario*, by Alexander Fraser (Toronto and Montreal : 1907); *Pioneers of the Cross in Canada*, by Dean Harris (Toronto : [1912]); and elsewhere.

JOHN WINTHROP

12 January 1588 — 26 March 1649

John Winthrop, a native of Suffolk, was elected governor of the colony of Massachusetts Bay in 1629, when it was decided to transfer the government from England to America. He arrived in Massachusetts in 1630, and was re-elected governor until 1634, and at intervals thereafter until his death. He was governor in 1643, when help was given by Massachusetts to Charles de La Tour, and in 1646, when a peace was made with La Tour's rival, D'Aunay Charnisay.

519 *Vandyke C. W. Sharpe* | ***From an original Portrait in the*** | ***Senate Chamber of Massachusetts.*** | [Facsimile of signature.] GOVERNOR OF MASSACHUSETTS.

H. L.: to r.; with neck-ruff. Oval, in rect. setting. Coat of arms in title margin.

Stipple and line engr.; 4⅜ x 3⅝. Pl. to *The History of New England from 1630 to 1649*, by John Winthrop, edited by James Savage, new ed., vol. I (Boston : 1853). There is also an engraving by J. G. Kellogg, exactly similar to this except that the work is less fine.

This is a contemporary portrait of Winthrop, but the attribution to Van Dyck is unfounded. C. W. Sharpe was an engraver who was living in London from about 1830 to about 1870.

520 *Copyright 1903 by G. Barrie & Sons* [On guard] JOHN WINTHROP | Governor of Massachusetts. | *From the original painting by Van Dyke, now in the Massa-*|*chusetts State House, Boston.*

Same portrait.

Photogravure : 4¾ x 3⅝. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. V. (Philadelphia : [1904]).

521 [Facsimile of signature.] [On guard] *Portrait of* | *John Winthrop* | *From the painting in* | *the Massachusetts State House* | *Reproduced from portrait* | *attributed to Vandyke.* | *Signature from autograph* | *letter dated March 14,* | *1629, in the New York* | *Public Library (Lenox* | *Building).* | *Coat of Arms, in colors of* | *original, from Vermont's* | *"America Heraldica."*

Same portrait. Coat of arms in lower margin.

Colour half-tone print : 4⅛ x 3⅝. Pl. to *A History of the United States and its People*, by Elroy McKendree Avery, vol. II (Cleveland : 1905).

522 *Heliotype Printing Co. Boston.* | STATUE OF JOHN WINTHROP. | SCOLLAY SQUARE, BOSTON.

Statue. W. L.: on high pedestal.

Heliotype print : 7¼ x 4½. Pl. to *The Memorial History of Boston*, edited by Justin Winsor, vol. I (Boston : 1880).

This statue, in bronze, was unveiled September 17, 1883. It is the work of Richard S. Greenough (1819–1904).

MARIE ROLLET

? — May 1649

Marie Rollet was the wife of Louis Hébert, the first true settler in Canada. After his death she married, on May 16, 1629, Guillaume Hubou. She was buried at Quebec, May 27, 1649.

523 Groupe représentant Madame Hébert et ses Enfants

Statue. W. L.: seated.

Half-tone print : 4 x 3. In text of *Les Premiers Colons du Canada*, by the Abbé Couillard-Després [1918].

This is a group flanking the pedestal of the statue of Louis Hébert at Quebec, unveiled September 3, 1918.

PHILIP HERBERT, EARL OF PEMBROKE AND MONTGOMERY

10 October 1584 — 23 January 1650

Philip Herbert, second son of the second Earl of Pembroke, was created Earl of Montgomery in 1605 and succeeded his elder brother William as Earl of Pembroke in 1630. He was an incorporator of the North West Passage Company in 1612 and one of the grantees of Newfoundland in 1637. He joined the parliament in the civil war, and was appointed a commissioner for plantations.

524 PHILIP HERBERT | *First Earl of Montgomery* [In list of Illustrations] From E. Scriven's engraving of the original of Vandyke in the collection of the Right Honorable the Earl of Pembroke, 1836.

T. Q. L.: to l.; seated; with broad lace collar, cloak with Star of the Garter, collar of Garter and George; key at girdle; wand in l. hand.

Photo-process print from stipple engr.: 4½ x 3½. Pl. to *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York : 1890).

This portrait is from the figure in the group painting of the Earl's family, by Van Dyck, at Wilton House.

D'AULNAY CHARNISAY

***C.* 1596 — 24 May 1650**

Charles de Menou, third son of René de Menou, seigneur de Charnisay, and himself known as the seigneur d'Aulnay Charnisay, was a relative of Isaac de Razilly, whom he accompanied to Acadia in 1632. He succeeded Razilly as governor in November, 1635, and became involved in a long struggle with Charles de La Tour. In 1650 he was drowned in the Annapolis river.

525 [On reverse] *D'Aulnay de Charnisay* [On face of picture] *Agé de 37 | ans | 1642*

H. L.: to r.; looking to l.; in linen collar.

Photo. from a coloured photo.: 8⅞ x 7¼.

The original coloured photograph, which appears to have been taken from an oil painting, is in the possession of Dr. J. C. Webster of Shediac, N.B., by whom this copy was presented to the Public Archives.

OMER TALON

1595 — 29 December 1652

Omer Talon, third in descent from Artus Talon, who is said to have been an Irishman who came to France in the sixteenth century, had a brilliant career as *avocat général* of the *Parlement* of Paris. Jean Talon, intendant of New France, was his second cousin, once removed.

526 **TALON.** (Omer) | Avocat Général au Parlement de Paris. | (né en 1595, mort en 1652.) | d'après le Tableau de Philippe de Champagne.

W. L.: to l.; looking to front; in robes of office.
Etching : about 8 x 5¾.

JOHN DIGBY, EARL OF BRISTOL

February 1580 — January 1653

John Digby, diplomat and statesman, was knighted in 1606 and created Baron Digby of Sherborne in 1618, and Earl of Bristol in 1622. Under James I he served as English ambassador at the Spanish and other courts. During the civil war he supported the king, and at its conclusion retired to France, where he died. He was a member of the North West Passage Company in 1612.

527 JOHN DIGBY, FIRST EARL OF BRISTOL | From a contemporary engraving

[Original title : on frame] **HONORATISS : D' IO DIGBY COMES BRISTOL : BARO DE SHIRBORNE.** [Under portrait] *The right Honorable John Digby Earle of Bristol | Baron of Shirborne, Vice Chamberlaine to his Matie, | and one of the Lords of his Maiesties most Honorable | privy Counsell : and Embassador extraordinary to the | high and Mightie Philip the fourth king of Spaine.* | *Are to be Sould by William Peake.*

H. L.: to r.; in plumed hat, neck-ruff and cloak; wand in r. hand. In oval frame in cartouche.

Half-tone print from line engr.: oval, 3¼ x 2⅜; with border, rect., 4⅝ (with title 5¼) x 3⅝. One other on same plate. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911). There is a copy of this portrait, reversed and not quite H. L., in *The Genesis of the United States*, by Alexander Brown, vol. I (Boston and New York : 1890), where it is said to be from an old engraving.

The original is attributed, doubtfully, to R. Elstracke.

POPE INNOCENT X

6 May 1574 — 7 January 1655

Giambattista Pamfili, a native of Rome, was created cardinal in 1626 and elected Pope in 1644, succeeding Urban VIII. It is said that he gave personally to the Jesuit missionary Francisco Guiseppe Bressani, whose hands had been mutilated by the Iroquois, authorisation to continue saying mass.

528 INNOCENT X | VELASQUEZ, PALAZZO DORIA, ROME

T. Q. L.: to r.; seated; l. hand holding document.
Half-tone print : 6¾ x 5½. Pl. to *The Catholic Encyclopedia*, vol. VIII(New York: [1910]).

Diego Rodriguez da Silva y Velazquez (1599-1660) was a native of Seville who became painter to Philip IV of Spain and one of the world's greatest artists. His portrait of Innocent X, painted during a visit to Rome in 1650, is considered one of his best works.

529 POPE INNOCENT X.

Bust : to r.; seated; r. hand raised in benediction.
Half-tone print : oval, 4⅞ x 3¾; with border, rect., 5 x 3⅞. Pl. to *Pioneer Priests of North America*, by T. J. Campbell, S. J. (New York : 1908).

JEAN JACQUES OLIER

20 September 1608 — 2 April 1657

Jean Jacques Olier, a native of Paris, was ordained priest in 1633 and became a leader in the revival of religion in France. In 1640 he and Jérome Le Royer de La Dauversière founded the Society of Notre-Dame de Montréal, which acquired the Island of Montreal and in 1641 sent out an expedition to establish there a missionary settlement. In 1641 Olier and some associates took charge of the parish of St. Sulpice in Paris, where he organised the Society and founded the Seminary of St. Sulpice. He continued to take an interest in Montreal, and in 1657 sent thither four of his Sulpician priests.

530 *J. J. Olier, fondateur de St. Sulpice* | *et de la Colonnie de Montréal.* | *MATTHEWS' LITH.*

Nearly H. L.: to r.; in skull cap, broad linen collar, and surplice.
Lith.: 3⅛ x 2⅝. Pl. to *Abrégé de la Vie de M. Olier* (Montreal : 1847).

531 M^R J. J. OLIER | *Fondateur du Séminaire S^t. Sulpice* | *et de la Colonie de Montréal* | *Paris. P. DIEN imp. r. Hautefeuille, 32*

Same portrait.
Stipple and line engr.: 3⅛ x 2⅝. Pl. to *Abrégé de la Vie de M. Olier* (Montreal : 1866).

532 *Imp^rie de P. Dien, 32, r. Hautefeuille, Paris.* | **J. J. OLIER,** | Fondateur du Séminaire de Saint-Sulpice, | Né à Paris le 20 Séptembre 1608, mort le 2 Avril 1657.

Same portrait.
Line engr.: 4 13/16 x 3 15/16. On India paper, mounted. Pl. to *History and General Description of New France*, by Charlevoix, translated by John Gilmary Shea, vol. II (New York : 1866).

533 *Copyright, 1897, by Little, Brown, & C^o. Goupil & C^o. Paris.* [On paper guard] *Jean Jacques Olier.* [In list of Illustrations] From the original painting in the Seminary of St. Sulpice, Paris.

Same portrait. H. L.
Photogravure : 4¾ x 3⅝. On India paper, mounted. Pl. to *The Jesuits in North America*, by Francis Parkman, Champlain Edition, vol. II (Boston : 1897).

534 *Imitatores mei estote sicut et ego Christi.* | | *J. Boulanger pinx* [. . . . .] *Carrière del.* | Jean-Jacques OLIER, | *né en Septembre 1608, mort à Paris le 6 Avril 1657,* | *Filioli mei quos iterum parturio donec for-* | *metur Christus in vobis.*

Same portrait. Nearly H. L.
Clipping. Lith.: 4⅛ x 3. There is a copy of this portrait, T. Q. L., in *Montreal 1535-1914*, by William Henry Atherton, vol. I (Montreal, etc.,: 1914); and there are other modern prints.

Jean Boulanger (1607-*c.* 1680), draughtsman and line engraver, was born at Amiens and died at Paris. Antoine Fulcrand Carrière (1804-1856), lithographer, was born at St. Afrique (Aveyron) and died at Agen.

535 LA STATUE DE M. OLIER | JARDIN DU SÉMINAIRE DE SAINT-SULPICE, À MONTRÉAL

Statue. W. L.: book in l. hand.

Half-tone print : 6¼ x 4⅜. Pl. to *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923).

This statue was erected in the autumn of 1864.

OLIVER CROMWELL

25 April 1599 — 3 September 1658

Oliver Cromwell, a native of Huntingdon, who, as a result of the civil war, became the most powerful personage in England, was installed as Protector on December 16, 1653. In 1654 an English naval expedition, assisted by forces from Massachusetts, seized Acadia, and in 1656 Cromwell made a grant thereof to Charles La Tour, Thomas Temple and William Crowne.

536 PLATE IV. || Oliver Cromwell. | From the drawing (1740) by John Faber (1684-1756), after the painting (1653) | by Peter Lely (1617-1680).| *History of All Nations, Vol. XIII., page 46.*

Bust : looking to r.; in armour.

Print : oval, 4½ x 3⅞; with border, rect.

Johan Faber (1684-1756) the younger, son of John Faber the elder, was born in Holland and died in London. He was highly esteemed as a mezzotint engraver.

537 PLATE XI. || Oliver Cromwell as Protector. | Facsimile (not quite one-third of the original size) of the allegorical engraving by William | Faithorne (1616-1691): "The Embleme of Englands Distractions as also of her attained and|further expected Freedom and Happiness per H. M. 1658." | *History of All Nations, Vol. XIII., page 124.*

W. L.: looking to l.; in armour; r. hand holding sword passing through three crowns; l. hand holding open book. Surrounded by various emblematic devices, scenes and inscriptions.

Print : 6½ x 4⅞. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

This plate was afterwards altered to represent William III.

538 Engraved by H. Robinson. | OLIVER CROMWELL. | OB. 1658. | FROM THE ORIGINAL OF WALKER, IN THE COLLECTION OF | THE RIGHT HON^{BLE} THE EARL SPENCER. | *London, Published June 1, 1830, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to r.; in armour; r. hand holding truncheon, l. hand on hilt of sword. Page adjusting sash.

Stipple engr.: 4⅝ x 3⅞. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XX (London : 1830). There is a copy of this portrait, bust only, in *Magazine of American History*, vol. XVIII, no. 5 (Nov., 1887).

Robert Walker (?- 1658 or 1660), a native of London, was an imitator and perhaps a pupil of Van Dyck. He came into prominence under the Commonwealth, when he

painted portraits of several republican leaders. He painted Cromwell several times. Of this portrait there are two copies, both ascribed to Walker, one at Althorp, the seat of the Earl Spencer, and the other in the National Portrait Gallery, London. It has been said that the page in the picture is Cromwell's son Richard.

539 *Engraved by E. Scriven.* | CROMWELL. | *From the Picture presented by Cromwell to Col.^l Rich,* | *and bequeathed by his great grandson, Sir Rob.^t Rich, Bar.^t to the British Museum.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge.| *London, Published by Charles Knight, Ludgate Street, & Pall Mall East.*

Same picture. H. L.

Stipple engr.: 4 15/16 x 3 15/16; with border, 5 1/8 x 4 1/8. Pl. to *The Gallery of Portraits* vol. IV. (London : 1835).

540 **CROMWELL.**

Same portrait. Bust.

Clipping. Stipple engr.: about 2 1/2 x 2. Trimmed.

541 *Copyright 1901 by G. Barrie & Son* [On guard] Oliver Cromwell | *After the Painting by Robert Walker | in the collection of the Earl of Sandwich, at | Hinchingbrook, England*

Bust : to l.; in armour.

Print, coloured : oval, 3 1/2 x 2 5/8. One other portrait on same plate. Pl. to *Lives of the Queens of England,* by Agnes Strickland, Imperial Edition, vol. IX (Philadelphia: [1902].

542 OLIVER CROMWELL | From the miniature by Samuel Cooper belonging to the Duke of Buccleugh, K. G.

Bust : head turned to r.

Half-tone print : 3 1/8 x 2 1/2. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911). There is another copy in *The Encyclopædia Britannica,* 11th edition, vol. XIII (Cambridge 1911).

543 **No title.**

Similar portrait.

Photo. : 4 x 3 1/4.

544 OLIVER CROMWELL.

Nearly H. L.: to l.; in armour. In frame.

Woodcut : oval, 4 x 3; with margin, rect., 5 3/8 x 4 1/8. In text of *The Memorial History of Boston,* edited by Justin Winsor, vol. I (Boston : 1880).

The following note is added: "This is engraved, by permission of the Hon. Robert C. Winthrop, from a contemporary miniature, ascribed to Cooper, whose ownership is traced back from Mr. Winthrop through the late Joseph Coolidge, President Jefferson, and Geo. W. Erving."

545 *Zÿn Hoocheit de H.^r Olivier Cromwel, Protecteur van* | *Engelant, Scotlant en Yerlant, groot Constapel van* | *de selve; Binder en ontbinder der voorsz.* | *3 natien.*

H. L.: to l.; in armour; with scarf, chain and medal with letters "OC".

Etching : oval, 9 1/4 (including title segment) x 7.

546 **HIST. D'ANGLETERRE. || OLIVIER CROMWELL. |**
Vander-Werf pinx^t. Landon direx^t.

Nearly H. L.: to r.; in armour.
Outline engr.: 2⅞ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. X (Paris : 1807).

Two brothers of the name Van der Werff attained considerable fame as painters, Adriaan (1659-1722) and Pieter (1665-1721). Both were born at Kralinger-Ambacht, near Rotterdam, and both died at Rotterdam.

547 [- - - -] *et grav par Joubert 1832* | CROMWEL | (Olivier) | *Né à Huttington en 1599.* | *Mort en 1658* | Publié par Blaisot.

Bust : to l.; in plumed hat.
Clipping. Line engr.: about 3 x 2½.

Ferdinand Jean Joubert (1810-1884), a native of Paris, was an engraver who began work in illustration about 1830. He lived for a time in London.

548 [On scroll] **OLIVER CROMWELL**

H. L.: looking to l.
Clipping. Line engr.: dark background, rounded at top : 4 x 2¾; with lighter margin, rect., 4⅝ x 2¾. Trimmed.

549 Title missing.

H. L.: in armour; looking to l.
Clipping. Stipple engr.: about 4 x 3¾. Trimmed.

JEAN DE BERNIÈRES-LOUVIGNY

1602 — 17 May 1659

Jean de Bernières-Louvigny was the third son of Pierre de Bernières, Baron de Louvigny et d'Acqueville. He succeeded his father and his brother as treasurer of France in the district of Caen. In 1646–49 he built at Caen a "Hermitage", where, although a layman, he gave spiritual direction to a group of associates, among whom were for a time the future Bishop Laval and his own nephew, Henri de Bernières, afterwards first *curé* of Quebec. He was also a counsellor of Madame de La Peltrie and of Marie de L'Incarnation.

550 *Messire Iean de Bernieres Louuigny | Escuier Conseiller du Roy et | tresorier de France a Caen, mort | le 3^e. may 1659. aagé de 57. ans.* | *1670* | *Landry sculp.*

H. L.: to r.; with broad linen collar; hands joined.
Clipping. Line engr.: 4 (with title margin, 5½) x 3¼. Trimmed.

Pierre Landry (*c.* 1630-1701) was an engraver and publisher of Paris who attained to considerable distinction.

JÉRÔME LE ROYER DE LA DAUVERSIÈRE

2 May 1597 — 6 November 1659

Jérôme Le Royer, Sieur de La Dauversière, was a native of La Flèche in Anjou, where he became receiver of taxes. He was the first to conceive the design of establishing a religious colony at Montreal in Canada, and in 1640 he, with Jean Jacques Olier and others, organised the Society of Notre Dame de Montréal, by which that design was put into effect. In 1639 he had founded at La Flèche the community of "Filles Hospitalières de St. Joseph", three of whom were sent to Montreal in 1659 to take charge of the Hôtel-Dieu.

551 *Paris. Imp. Dien, R. Hautefeuille, 32. L. Massard del et sculp.* | **JÉRÔME LE ROYER DE LA DAUVERSIÈRE,** | INSTITUTEUR DES SŒURS HOSPITALIÈRES DE LA FLÈCHE, | né le 2 Mai 1597, décédé le 6 Novembre 1659. [On face of picture] OBIIT. 6 NOV 1659 | AT 63.

H. L.: to r.; with skull-cap and broad linen collar. Coat of arms in upper l. hand corner.

Line engr.: 4¾ x 3⅝. Pl. to *Mémoires particulièrs pour servir à l'histoire de l'église de l'Amérique du Nord—Tome III—Ire Partie—Vie de Mademoiselle Mance* [by the Abbé Faillon] (Paris : 1854). There is a woodcut copy of this portrait in *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882), and a photogravure reproduction, on India paper, in *The Old Régime in Canada*, by Francis Parkman, vol. I (Boston : 1897).

The artist was probably Léopold Massard, who has beeen mentioned in connection with the earliest printed representation of Jacques Cartier.

ADAM DOLLARD DES ORMEAUX

1634 or 1635 — 21 May 1660

Adam Dollard, Sieur des Ormeaux, came to Montreal probably in 1658. In the spring of 1660 he led a party of sixteen up the Ottawa river to check an impending attack of the Iroquois. He and his men were killed at a spot usually identified as the foot of the Long Sault rapids, but the Iroquois suffered such losses that they abandoned their design of attacking the French settlements.

552 [Inscription on base] **1660 DOLLARD des ORMEAUX**

Statue. W. L.: r. hand elevating sword. A French and an Indian warrior kneeling at either side.

Photo.: 6¾ x 4½.

This statue is the work of Philippe Hébert, and was modelled in 1916. It is the private property of Mr. P. M. Wickham, St. Lambert, Quebec. Louis Philippe Hébert (1850–1917) was born at Sainte Sophie d'Halifax, in the province of Quebec, and in early life worked on a farm. After studying art in Paris he returned to Canada and became the foremost Canadian sculptor of his time.

553 LE MONUMENT DE DOLLARD | À CARILLON (ARGENTEUIL)

Bust on monument.

Half-tone print : 6¼ x 4. Pl. to *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. II (Quebec : 1923).

This monument, designed by the sculptor Alfred Laliberté, stands on the spot where, it is believed, Dollard and his companions were killed. It was unveiled on May 24, 1919.

554 Le groupe principal du monument.

Statue. W. L.: r. hand grasping sword; wounded companion at feet, allegorical figure above head.

Half-tone print : 6 x 3½. Pl. to *Dollard des Ormeaux et ses compagnons*, by E. Z. Massicotte (Montreal : 1920). Views of the whole monument are in the same work, and in Pierre Georges Roy, *op. cit.*, vol. I.

This monument, designed by Laliberté, stands in the Parc Lafontaine, Montreal. It was unveiled on June 24, 1920.

CARDINAL MAZARIN

14 July 1602 — 9 March 1661

Jules Mazarin, son of Pietro Mazarini, of an old Sicilian family, was born either at Rome or at Piscina in the Abruzzi. He had attained high distinction in the papal service before he, in 1639, transferred his allegiance to France. In 1641 he was made cardinal, and on Richelieu's death he succeeded to the position of first minister, which he retained, with the exception of two short periods of exile in 1651–3, until his death.

555 CARDINAL MAZARIN. | *Engraved by W. Greatbatch from a rare* | *print by Nantueil. (1655.)*

Nearly H. L.: to r.

Clipping. Line engr.: about 3¾ x 3¼.

W. Greatbatch was a line engraver who was working in London from about 1820 to about 1850. This print was published in *Life and Times of Louis XIV*, by G. P. R. James, vol. II (London: 1838).

556 PLATE IX. || Cardinal Mazarin in his Gallery | Reduced facsimile of a copper-plate engraving, 1659, by Robert Nanteuil (1630-1678). Original drawing by François Chauveau (1620-1676). | *History of All Nations, Vol. XIII., page 112.*

W. L.: seated ; to l.; r. hand resting on table and holding plan. Globe in l. foreground, hall with statuary in l. background.

Photo-process print : 7 x 8⅝. Pl. to *A History of All Nations*, by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

François Chauveau (1613-1676), painter and engraver, was a native of Paris. His work was chiefly as an engraver, and he produced a very large number of plates.

557 FIG. 26.—Mazarin. A reduced facsimile of an engraving by Peter van Schuppen (1623-|1707). Original painting by Pierre Mignard (1612-1695).

[On original] *P. Mignard Pint. P. Van Schuppen sculpebat 1662.*

Bust : to r. Coat of arms and allegorical insets in border.

Print : oval, 3¼ x 2⅝; with border, rect., 5½ x 4¼. In text of J. H. Wright and others, *op. cit.*

Pierre Mignard (1610-1695), a native of Troyes, studied art at Bourges, Paris and Rome, and remained in Italy until 1657, when he returned to France. He rose to the foremost position among French artists. He was expecially noted for his

portraits and historical scenes. Pieter van Schuppen (1623 or later-1702), a native of Antwerp, studied under Nanteuil at Paris and attained considerable fame as an engraver, chiefly of portraits.

558 HIST. DE FRANCE. || MAZARIN. | *Mignard pinx^t. Landon direx^t.*

Same portrait.

Etching : 2⅝ x 2⅛; with border, 3⅝ x 2⅝. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. VIII (Paris : 1806).

559 *Mignard pinx^t. I lith de Delpech.* *Maurin* | MAZARIN. | *Tiré du Cabinet de M^r. Le Ch^er Lenoir.*

Similar portrait. To l.

Lith.: about 10 x 8½. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

560 CARDINAL MAZARIN | PAINTING BY PHILIPPE DE CHAMPAGNE

W. L.: to l.; seated; paper in l. hand.

Half-tone print : 7¾ x 5½. Pl. to *The Catholic Encyclopedia*, vol. X (New York : [1911]).

561 PHOTOGRAVURE. CO. N. Y. | MAZARIN

H. L. to l.

Photo-process print from engr.: about 3¾ x 3¾. Pl. to *France under Mazarin*, by James Breck Perkins, vol. II (New York and London : 1886; 5th impression, 1902).

FRANÇOIS CHRISTOPHE DE LÉVIS, DUC D'AMVILLE

? — 9 September 1661

François Christophe de Lévis Ventadour, Comte de Brion, Duc d'Amville (or de Damville), was the son of Anne de Lévis, Duc de Ventadour, and of Marguerite, daughter of Henry I, and sister of Henry II, Ducs de Montmorency. His brother, the Duc de Ventadour, when resigning the viceroyalty of New France in 1627, wished to have him succeecd, but Richelieu would not consent. He received the appointment only after Richelieu's death, in November, 1644, and retained it till August, 1660.

562 *FRANCOIS Christophle de Leuy Vantadour Duc | d'Amville Comte de Brion Premier Escuier de | Monseigneur le Duc d'Orleans* | *B. Moncornet excudit Cum Priuilegio Regis.*

Nearly H. L.: to r.; in broad collar and body armour. Coat of arms and laurel wreath above.

Line engr.: oval, 5⅛ x 4. There is also a modern print from this picture.

LAMBERT CLOSSE

C. 1620 — 6 February 1662

Raphael Lambert Closse was born near Tours, France. He became serjeant-major of the garrison at Montreal and distinguished himself in

the defence of the settlement against the Iroquois. He was killed in a fight with those Indians.

563 LAMBERT CLOSSE | (By Philippe Hébert)

Statue. W. L.: crouching ; pistol in r. hand; the dog "Pilote" under l. arm.

Half-tone print : 5 x 3⅛. Pl. to *Montreal 1535-1914*, by William Henry Atherton, vol. I (Montreal, etc.: 1914). There is a larger print in *Quebec at the Dawn of the XXth Century*, by A. B. Routhier (Montreal : 1904), and representations of the figure are given in several other publications.

This is one of the four bronze castings at the corners of the pedestal of the Maisonneuve monument, in the Place d'Armes, Montreal, which was unveiled on July 1, 1895. It is the work of Philippe Hébert.

ELIZABETH, QUEEN OF BOHEMIA

C. 19 August 1596 — 13 February 1662

Elizabeth, daughter of James I and of his queen, Anne of Denmark, was married, in 1613, to the Elector Palatine, Frederick V. In 1619 he was elected King of Bohemia, an event which brought on the Thirty Years War. She was the mother of a large family, among whom were Prince Rupert, first governor of the Hudson's Bay Company, and the Electress Sophia of Hanover, mother of George I.

564 ELIZABETH, QUEEN OF BOHEMIA | From the portrait by J. van Miereveldt in the National Portrait Gallery | *Face p. 76*

Nearly H. L.: to l.; with lace neck-ruff, richly ornamented dress, and ropes of pearls.

Half-tone print : 6½ x 5½. In the collection of *Historical Portraits*, chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

Michiel Janszoon van Mierevelt, or Miereveldt, (1567–1641) was born at Delft, in the Netherlands, and resided there, or at the Hague, throughout his life. He became a portrait painter of great industry and distinction.

565 Engraved by H. T. Ryall. | ELIZABETH, QUEEN OF BOHEMIA. | DAUGHTER OF KING JAMES THE FIRST. | OB. 1662. | FROM THE ORIGINAL OF HONTHORST, IN THE COLLECTION OF | THE RIGHT HON^{BLE} THE EARL OF CRAVEN. | *London, Published Aug^{t}. 1, 1831, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; in black dress, adorned with lace and strings of pearls; fan in r. hand. Table to l.; with crown and orb.

Stipple engr.: 4 11/16 x 3 15/16. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXXII (London : 1831). There is a copy of this portrait, from an engraving by J. A. Dean, 1826, in *The Genesis of the United States*, by Alexander Brown, vol. II (Boston and New York: 1890).

Gerrit, or Gerard, van Honthorst (1590-1656), born at Utrecht, studied art in his native country and in Italy. He returned to Utrecht in 1622, and in the school which he opened is said to have had the Queen of Bohemia and her children as pupils. In 1628 he came to England, and remained for some time, decorating the palace of Whitehall and painting portraits.

SIR HARRY VANE

May 1613 — 14 June 1662

Sir Henry, commonly known as Sir Harry, Vane was the son of Sir Henry Vane the elder, secretary of state and afterwards a supporter of the parliament. Sir Harry Vane resided in Massachusetts from 1635 to 1637, and was governor for one year. He became one of the leaders of parliament in the civil war, was a commissioner of plantations in 1643, and in 1652 was a member of the committee appointed to enquire into the conduct of Sir David Kirke in Newfoundland. After the restoration of Charles II he was put to death.

566 SIR HENRY VANE | From the portrait by William Dobson in the National Portrait Gallery| *Face p.* 124

Nearly H. L.: to r.

Half-tone print : 6¾ x 5½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

William Dobson (1610-1646), a native of London, was the first oil painter of note who was of purely English origin. He was an apprentice to Robert Peake, and afterwards attracted the attention of Van Dyck, who introduced him at court. After Van Dyck's death he was appointed serjeant-painter to the king, and obtained fame as a portrait painter.

567 Sir Harry Vane, Governor of the Province of Massachusetts. | *From the engraving by Houbraken.*

Bust : to r.

Half-tone print from line engr.: oval, 5 x 3¾. Pl. to *The History of North America*, edited by Guy Carleton Lee, vol. V (Philadelphia : [1904]).

Houbraken's engraving was published in Birch's *Heads of Illustrious Persons of Great Britain* (London: 1743-52). It was based on the painting by Peter Lely, formerly the property of the Earl of Oxford.

BLAISE PASCAL

19 June 1623 — 19 August 1662

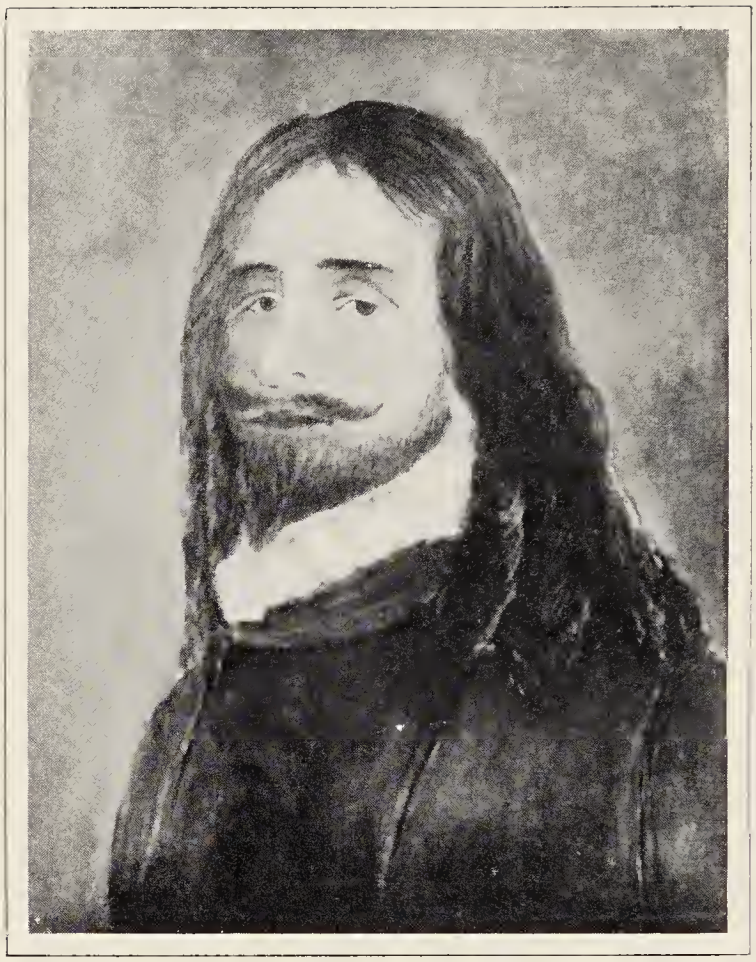
Blaise Pascal, a native of Clermont, is famous as a mathematician and a philosopher. He was an adherent of Jansenism, and his *Lettres Provinciales*, issued in 1656 and 1657 defending the ideas of his party and attacking the Jesuits, were the chief literary contribution from the Jansenist side to a controversy which had some influence on the early religious history of Canada.

568 HIST. DE FRANCE. | PASCAL. | *Edelinck del^t. Landon direx^t.*

Nearly H. L.: to r.

Outline engr. : 2⅝ x 2; with border, 3 11/16 x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. VIII (Paris : 1806).

Gérard Edelinck (1640-1707), one of the best engravers of the seventeenth century, was born at Antwerp but resided from 1665 at Paris.



GUILLAUME COUILLARD

Photograph from miniature

No. 571

569 *Engraved by H. Meyer.* | PASCAL. | *From the original Picture by Philippe de Champagne,* | *in the possession of M. Lenoir at Paris.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Pall Mall East.*

The same, or a similar, portrait.

Stipple engr.: 5¼ x 4⅛. Pl. to *Gallery of Portraits*, vol. II (London : 1833).

Henry Meyer (1782-1847), a native of London, was an engraver celebrated for his portraits. He was a nephew of Hoppner and a pupil of Bartolozzi.

570 *Maurin* | *Lith. de Delpech, à Paris* | B. PASCAL.

Similar portrait.

Lith.: about 9 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

GUILLAUME COUILLARD

1591 ? — *c.* 2 March 1663

Guillaume Couillard arrived in Canada in 1613, and in 1621 married Marie Guillemette, daughter of Louis Hébert. He was the first, after his father-in-law, to cultivate the soil of Canada as a means of livelihood. It is said that he received letters of *noblesse* in 1654: they were certainly granted, or renewed, to his sons in 1668. He was buried at Quebec, March 4, 1663.

571 No title.

Bust : to l.

Photo., coloured : 9½ x 7½. There is also a smaller coloured photo. of the same portrait. It is published in half-tone in *La Première Famille française au Canada*, by the Abbé Azarie Couillard-Després (Montreal : 1906).

This photograph was obtained by the Public Archives from the Abbé Couillard-Després. It is from a medallion long in the possession of the family, and believed to be a contemporary portrait.

572 Statue de Guillaume Couillard

Statue. W. L. With plough.

Half-tone print : 4 x 2½. In text of *Les Premiers Colons du Canada*, by the Abbé Couillard-Després [1918].

This figure flanks the pedestal of the statue of Louis Hébert at Quebec, unveiled September 3, 1918.

DUBOIS D'AVAUGOUR

? — July 1664

Pierre Dubois, Baron d'Avaugour, an old soldier of forty years' experience, arrived at Quebec on August 31, 1661, and succeeded Argenson as governor of New France on September 19. On July 23, 1663, he left Quebec on his return to France. He afterwards entered the service of the Emperor, and was killed fighting against the Turks, at the siege of Zrin, in Croatia.

573 *Copyright, 1897, by Little, Brown, & C°.* | *Goupil & C°. Paris.* [On paper guard] *Dubois d'Avaugour.* [In list of Illustrations] From an engraving by P. Aubry, in the Bibliothèque Nationale.

Bust : to r.

Photogravure from line engr.; on India paper, mounted : oval, 4⅞ x 3⅝. Pl. to *The Old Régime in Canada*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

Peter Aubry (*c.* 1596-1668+) was a native of Oppenheim who worked as an engraver at Strassburg.

PAUL LE JEUNE

July 1591 — 7 August 1664

Paul Le Jeune, born at Chalons-sur-Marne, entered the Jesuit order at Rouen in 1613 and held several important posts in France before coming to Canada in 1632. He was superior of the Canadian mission till 1639, and was the chief author of the *Relations* from 1632 to 1641. In 1649 he returned to France, where he became procureur of foreign missions.

574 [In frame] LE REVEREND PERE PAVL LE IEVNE DE LA COMPAGNIE DE IESVS [Under portrait] *LE R P PAVL le IEVNE enflamé d'vn s^t. zele pour la conuersion des Infideles-Sauuages de la Nouuelle France, fut le premier qui | les suiuit dans les bois les frequenta reconut leur humeur, et en aprit leur langue la reduisit en preceptes; il n'est pas croyable combien il souffrit de | froid, de chaud, de faim en ses courses dans les rigueurs de plusieurs hyuers et Estez parmy ces barbares qui le plus souuent estoient sur le point de l'asom | mer, et dont il a êuité miraculeusement la fureur, ce son't les preuues de son ardeur pour l'augmentation de nostre Religion pour la gloire de Dieu; grand Il | passa dix-sept ans dans le Canada, d'ou apres auoir fait nombre de conuertions de ces Infidelles, il fut rapelé en l'Antienne France son pays | natal pour les affaires de cette Mission, et en être le Procureur, pour l'Interest de laquelle il a agi auec soing continuel, jusqu'a ce qu'il rendit | sa bien-heureuse Ame entre les mains de son Sauueur chargé de Merittes et consommé dans les trauaux spirituels le 7^e. d'Aoust 1664. agé de 72 ans.* | *R. Lochon faciebat et excudebat. Cum priuilegio Regis, 1665.*

H. L.: to l.

Line engr.: oval, 10½ x 8⅝; with border, rect., 12½ x 10⅜. There is a photogravure copy of this engraving in *The Jesuits in North America*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

René Lochon (*c.* 1623-*c.*1674), a native of Boissy, worked at Paris, where he engraved portraits and historical and religious subjects.

575 *H. M* | [Facsimile of signature] *Paul Le Jeune*

Same portrait.

Print : about 2¾ x 2½. Pl. to *Les Jésuites et la Nouvelle-France au XVIIe siècle*, by Camille de Rochemonteix, vol. I (Paris : 1895).

576 PAUL LE JEUNE, S. J. [In list of Illustrations] Photo-engraving from oil painting by Donald Guthrie McNab

PAUL LE JEUNE
Line engraving by R. Lochon
No. 574

Similar portrait, modified. Nearly H. L.: to l.

Half-tone print : 6 x 3¼. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. V (Cleveland : 1897).

577 Photogravure, Annan, Glasgow. [On face of picture] Paul Le Jeune S.J. | 1591-1664 J Boyes [On guard] PAUL LE JEUNE | *From the painting in the House of the Immaculate Conception, Montreal.*

Similar portrait.

Photogravure : 6 x 4⅜. Pl. to *Canada and Its Provinces*, edited by Adam Shortt and Arthur G. Doughty, Authors' Edition, vol. II (Toronto : 1913). There are half-tone copies of this picture in *Old Huronia*, by Arthur Edward Jones (*Fifth Report of the Bureau of Archives for Ontario*, by Alexander Fraser (Toronto : 1909)); and *The Jesuit Missions*, by Thomas Guthrie Marquis (Toronto : 1916).

578 FROM THE PAINTING BY ROBERT HARRIS, P. R. C. A. | "PERE LE JEUNE IN THE FOREST."

W. L.: to l.; seated.

Clipping. Half-tone print : 3⅛ x 4⅜.

This picture represents Le Jeune during his sojourn with a band of Montagnais hunters in the winter of 1633-4.

JOHN ENDECOTT

C. 1588 — 15 March 1665

John Endecott, said to have been born at Dorchester in Dorset, was a member of the Company of Massachusetts Bay, brought out the company's first settlement in 1628, and was resident governor until the arrival of Winthrop in 1630. He was elected governor for 1644, 1649, 1651–3, and 1655–65, and held various other important offices. In 1644 he received La Tour on his second visit to Boston, and in 1650, as a private citizen, entertained Father Druilletes, the envoy from Canada to New England.

579 [Facsimile of signature] *Jo: Endecott*

H. L.: to r.; r. hand holding glove.

Woodcut : 4⅛ x 3⅝. In text of *The Memorial History of Boston*, edited by Justin Winsor, vol. I (Boston : 1880). There is another copy in *Narrative and Critical History of America*, edited by Justin Winsor, vol. III (Boston and New York : [1884]); and there are many other modern prints of the portrait.

This print is from a portrait in oils in the possession of the Endicott family. It is said to have been painted in 1665. The portraits in the State House, Boston, and the collection of the Massachusetts Historical Society, were based on this original.

580 [On guard] *JOHN ENDECOTT* | Painting in the collection of the Massachusetts Historical Society, | Boston.

Similar portrait. Nearly T. Q. L.

Photogravure : 3⅝ x 3. One other on same plate. Pl. to *The Fathers of New England*, by Charles M. Andrews (*The Chronicles of America*, vol. VI), Abraham Lincoln Edition (New Haven, etc.: 1919).

This copy was made by John Smibert in 1737. Smibert, or Smybert, (*c.* 1684-1751), born in Edinburgh, studied art in Sir James Thornhill's academy, and in Italy, and subsequently settled in Boston, Massachusetts.

581 *Copyright 1903 by G. Barrie & Sons* [On guard] JOHN ENDICOTT | Governor of Massachusetts. | *From the original painting in the Massachusetts State | House, Boston.*

Similar portrait. H. L.: hand not shown.

Photogravure, on India paper, mounted : 4¾ x 3⅝. Pl. to *The History of North America*, edited by Guy Carleton Lee, vol. V (Philadelphia : [1904]).

ANNE OF AUSTRIA

1602 — 20 January 1666

Anne, daughter of Philip III of Spain, married Louis XIII of France December 25, 1615. She was regent of France from 1643 to 1651, when her son Louis XIV assumed the government. She took a great interest in the affairs of Canada, especially in the religious work.

582 *Swan Electric Engraving C°* | *Anne of Austria, Queen of France.* | *From the painting by P. P. Rubens in the collection of Lily, Duchess of Marlborough.*

Nearly W. L.: to l.; seated; with wide, open lace ruff.

Photogravure : 5⅝ x 4½. Pl. to *The Anglo-Saxon Review*, vol. I, June, 1899 (London and New York : 1899).

583 *Z.in Belliard Nanteuil pinx.t* | *Imp. Lith. de Delpech.* | ANNE D'AUTRICHE. | *Tiré du Cabinet de M.r le Chev.er Lenoir.*

Bust : to r.

Lith.: about 9 x 8. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

584 JEAN PETITOT || [*The Louvre* | ANNE OF AUSTRIA | AN ENAMEL

Bust : to l.

Half-tone print : 1¼ diam.; with border, rect., 2¼ x 1⅞. There is on the same plate a representation of another jewelled mount, containing enamels of Anne of Austria and two of her sons. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by George C. Williamson, vol. IV (London : 1915).

Jean Petitot (1607-1691), enameler and miniature painter, was a native of Geneva. He worked in Italy, England and France, and in his last years again in Switzerland. He was patronized by Charles I of England and Louis XIV of France.

585 HIST. DE FRANCE. || ANNE D'AUTRICHE. | *d' Egmont pinx.t Landon direx.t*

Nearly H. L.: to l.; wearing diadem on back of head.

Outline engr. : 2⅝ x 2; with border, 3⅝ x 2¼. Pl. to *Galerie historique des hommse les plus célèbres*, by C. P. Landon, vol. IV (Paris : 1805).

Théodore Juste d'Egmont (1639-1672), a native of Paris, became one of the painters to the king of France.

586 *S. Harding del. Schencker Sculp* | ANNE D'AUTRICHE.

T. Q. L.: to r.; seated in arm-chair; r. hand holding kerchief, l. hand holding cross suspended from neck.

Clipping. Stipple engr.: 4¾ x 3¾.

Sylvester Harding (1745-1809), born at Newcastle-under-Lyme, came to London and became a miniature painter and engraver of considerable reputation. His son, Samuel Harding, was an engraver. Nicolas Schencker, or Schenker, (*c.* 1760-1848), born at Paris of a family of Transylvanian origin, worked as an engraver at Geneva and at Paris.

587 *INCONNU.—Anne d'Autriche, Reine de France.* | *335 LL.* MUSÉE DE VERSAILLES

Nearly H. L.: to l.; wearing diadem.
Photo-process print : 4⅞ x 3½.

588 ANNE OF AUSTRIA, QUEEN REGENT OF FRANCE.

T. Q. L.: to r.; seated.
Half-tone print : 5 x 4¼. Pl. to *Pioneer Priests of North America*, by Rev. T. J. Campbell, S. J. (New York : 1908).

MONTAGUE BERTIE, EARL OF LINDSEY

C. 1608 — 25 July 1666

Montague Bertie, second Earl of Lindsey, was a prominent leader of the royalists during the civil war in England, and at the restoration of Charles II became a member of the privy council and lord high chamberlain. In 1660 he was one of a committee to whom the claims of the Kirkes against Canada were referred.

589 Engraved by W. Finden. | MONTAGU BERTIE, EARL OF LINDSEY. | OB. 1666. | FROM THE ORIGINAL OF VANDYKE, IN THE COLLECTION OF | THE RIGHT HON^{BLE} BARONESS WILLOUGHBY OF ERESBY. | *London, Published March 1, 1830, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; r. hand on truncheon, l. hand on hip.
Stipple engr.: 4 15/16 x 3 3/16. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXII (London : 1830).

THOMAS WRIOTHESLEY, EARL OE SOUTHAMPTON

1607 — 16 May 1667

Thomas Wriothesley, fourth Earl of Southampton, succeeded to the title in 1624, became one of the king's principal advisers during the civil war, and at the restoration in 1660 was appointed lord high treasurer of England and a member of the council for foreign plantations. Colonial matters were frequently referred to him: as, in 1663, the petition of Edmond Wyndham and Thomas Elliott to be permitted to work copper mines in Nova Scotia.

590 Engraved by H. Robinson. | THOMAS WRIOTHESLEY, EARL OF SOUTHAMPTON. | OB. 1667 | FROM THE ORIGINAL OF SIR PETER LELY, IN THE COLLECTION OF | HIS GRACE THE DUKE OF BEDFORD. | *London, Published Oct^{r}. 1829, by Harding & Lepard, Pall Mall East.*

Nearly W. L.: to l.; seated; wearing mantle with large star; wand in l. hand.

Stipple engr.: 4⅝ x 3⅝. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XII (London : 1829).

POPE ALEXANDER VII

13 February 1599 — 22 May 1667

Fabio Chigi, a native of Sienna, was created cardinal in 1652 and elected Pope April 7, 1655, succeeding Innocent X. In 1658 he designated Mgr. de Laval as bishop of Petraea *in partibus infidelium* and vicar apostolic in Canada.

591 **Title missing.**

Bust : to r.

Clipping. Line engr.: oval, 3¾ x 2⅝. Trimmed.

592 ALEXANDRE VII | 1599–1667 [On medal] **ALEXAN. VII. PONT. MAX. A.V.** | G M.

Medal, with bust, to r.

Half-tone print : 2⅝ diam. On pl. in *Galerie canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

NICOLAS SANSON

***C.* 20 December 1600 — 7 July 1667**

Nicolas Sanson was born at Abbeville of a family of Scottish descent. He early attracted attention as a cartographer, and gave lessons in geography to Louis XIII and to Louis XIV. He published a great number of maps and geographical works, including maps of Canada and of North America. He, and later two of his sons, held the position of geographer to the king.

593 **HIST. DE FRANCE.** || **SANSON.** | *N . . . pinx^t. Landon direx^t.*

Nearly H. L.: to l.

Outline engr. : 2 7/16 x 2 ⅛; with border, 3⅝ x 2 5/16. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. IX (Paris : 1807).

CATHERINE DE SAINT AUGUSTIN

3 May 1632 — 8 May 1668

Catherine de Longpré, daughter of Jacques Simon, Sieur de Longpré, was born near Cherbourg, in Normandy. She entered a convent at Bayeux in 1644, and in 1648, immediately after her profession, she came to the Hôtel-Dieu, Quebec, where, as Catherine de Saint Augustin, she lived the remainder of her life.

594 *F. T. Stuart. Boston.* | *La mère de Saint-Augustin.* | Religieuse de l'Hôtel-Dieu de Québec, née le 3 mai 1632, décédée le 8 mai 1668.

Nearly H. L.: to l.; in religious garb; holding crucifix.

Stipple and line engr.: about 4¼ x 3¾. Pl. to *Histoire de l'Hôtel-Dieu de Québec*, by the Abbé H. R. Casgrain (Quebec : 1878). There is another print of this portrait in *Serviteurs et servantes de Dieu en Canada*, by N. E. Dionne (Quebec : 1904).

HENRIETTA MARIA

25 November 1609 — 31 August 1669

Henrietta Maria, youngest daughter of Henry IV of France and Marie de' Medici, was married to Charles I of England on May 11, 1625. Because of the dangers of the civil war she retired to France in 1644, where she remained till 1660. She also resided in France from 1665 till her death.

595 Engraved by H. T. Ryall. | HENRIETTA MARIA, QUEEN OF CHARLES THE FIRST. | OB. 1669. | FROM THE ORIGINAL OF VANDYKE IN THE COLLECTION OF | THE R.T HON.BLE THE EARL OF CLARENDON. | *London, Published June 1, 1830, by Harding & Lepard Pall Mall East.*

More than T. Q. L.: to l.; r. hand touching table, on which are crown and vase of roses; l. hand holding skirt of dress.

Stipple and line engr.: 5 x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd. ed., no. XVIII (London : 1830).

596 PLATE II. || Henrietta Maria, wife of Charles I. of England. | From an engraving by Peter de Jode (1570-1634); original painting by Vandyke (1599-1641). | *History of All Nations, Vol. XIII., page 34.*

T. Q. L.: to l.; hands joined, holding rose; crown on stand to l.

Photo-process print : 5⅝ x 4⅞. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

Pieter de Jode (1606-1674+), the son and pupil of Pieter de Jode the elder (1570-1634), was born at Antwerp. He became an engraver of considerable skill, especially in portraiture.

597 HENRIETTA MARIA | From the portrait by Sir Anthony Van Dyck belonging to the | Earl of Radnor at Longford Castle | *Face p.* 86

Same picture.

Half-tone print : 7 x 5½. In the collection of *Historical Portraits*, chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

598 *Copyright 1901 by G. Barrie & Son* [On guard] Henrietta Maria | *(OF FRANCE)* | *Wife of Charles I. After the Painting by Sir Anthony* | *Van Dyck now in the Royal Gallery, Dresden.*

Nearly H. L.: slightly to l.

Photo-process print, coloured : 4½ x 3½. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. X (Philadelphia : [1902]).

599 *Lewis & Simmons* | Queen Henrietta Maria, by Van Dyck

H. L.: to r.; head in profile.

Half-tone print : 7 x 5. In *Art and Archaeology*, vol. VI, no. 5 (November, 1917).

At the time of publication of this print the original painting, formerly the property of the Earl of Denbigh, was in New York City.

600 SIR GODFREY KNELLER || *Hanfstängl photo*] [*Munich Gallery* | QUEEN HENRIETTA MARIA

Nearly H. L.; to l.; seated; roses in l. hand.; crown on stand in l. background.

Half-tone print : 6¼ x 4⅜. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by George C. Williamson, vol. III (London : 1919).

Gottfried, or Godfrey, Kneller (1646-1723), a native of Lübeck, studied art at Amsterdam and Rome, and in 1674 settled in London. He became famous as a portrait painter, was knighted in 1692, and created a baronet in 1715.

601 **HIST. D'ANGLETERRE.** || **HENRIETTE DE FRANCE** | *Vander-Werff pinx^t. Landon direx^t.*

Nearly H. L.: to r.

Outline engr. : 2⅝ x 2; with border, 3 11/16 x 2⅝. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. X (Paris : 1807).

602 *Z^in Belliard* | *Lith. de Delpech.* | **M^IE HENR^TE DE FRANCE,** | *Reine d'Angleterre.* | *Tiré du Musée royal de France.*

Nearly H. L.: slightly to r.

Lith.: about 9 x 8½. Pl. to *Iconographie Française*, by Madame Delpech, vol. II (Paris : 1840).

603 Title missing.

T. Q. L.: to l.; r. hand holding kerchief on table, on which is a crown; l. hand holding skirt of dress.

Clipping. Woodcut : 6¼ x 4⅛. Trimmed.

604 Title missing

H. L.: to l.; head in profile.

Clipping. Half-tone print, in tint : 5⅛ x 3⅞. Trimmed.

POPE CLEMENT IX

28 January 1600 — 9 December 1669

Giulio Rospigliosi was born at Pistoja, became cardinal in 1657, and was elected Pope, in succession to Alexander VII, June 20, 1667.

605 CARDINAL GIULIO ROSPIGLIOSI, AFTERWARDS POPE CLEMENT IX | CARLO MARATTA, PINAKOTHEK, MUNICH

Bust : to l.; wearing biretta.

Half-tone print : 6⅞ x 5⅜. Pl. to *The Catholic Encyclopedia*, vol. IX (New York [1910]).

Carlo Maratta, or Maratti, (1625-1713), born at Camerino in the March of Ancona and educated at Rome, became prominent as painter, etcher and architect.

606 Title missing.

Nearly H. L.: to r.; r. hand raised in benediction. In laurel frame with coat of arms at bottom.

Clipping. Line engr.: oval, 4⅛ x 3⅛; with border, rect., 5¼ x 4⅜. Trimmed.

607 CLEMENT IX | 1600-1669 [On medal] CLEMENS. IX. PONT. MAX. ANNO. I.

Medal, with bust, to l.

Half-tone print : 2⅝ diam. On pl. in *Galerie canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

GEORGE MONCK, DUKE OF ALBEMARLE

6 December 1608 — 3 January 1670

George Monck, or Monk, a native of Potheridge, near Torrington, in Devonshire, was a soldier of distinction who, having held the position of commander-in-chief in Scotland under Cromwell, became the chief agent in the restoration of Charles II. He was created Duke of Albemarle on July 7, 1660, and under Charles was captain-general of the land forces and one of the commanders of the fleet. He assisted in sending out the expedition for Hudson's Bay under the guidance of Chouart des Groseilliers and Radisson, in 1668, and was one of the original members of the Hudson's Bay Company. His interests passed to his son, Christopher, second Duke of Albemarle, who is named in the charter of incorporation.

608 Engraved by W. T. Mote. | GEORGE MONK, DUKE OF ALBEMARLE, K. G.

T. Q. L.: to l.; r. hand holding truncheon and resting on anchor, l. hand on hilt of sword.

Clipping. Stipple engr.: 4¾ x 4. Trimmed.

609 GEORGE MONCK, DUKE OF ALBEMARLE | From the portrait by Sir Peter Lely in the National Portrait Gallery | *Face p.* 152

Same portrait.

Half-tone print : 7 x 5½. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

610 *Benoist sculp.* | *MONCK* Duke of *ALBEMARLE.*

Bust : to r.; in body armour.

Clipping. Line engr.: oval, 3⅛ x 2¾; with border, 3⅞ x 3⅛. This is from Smollett's *History of England* (1757).

611 HIST. D'ANGLETERRE. || G. MONCK. | *Vander-Werff pinx!* *Landon direx!*

Nearly H. L.: to r.

Outline engr. : 2½ x 2; with border, 3⅝ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. XI (Paris : 1807).

THE MARQUIS DE TRACY

1603 — 28 April 1670

Alexandre de Prouville, Marquis de Tracy, was one of Turenne's ablest officers. In 1663 he was appointed lieutenant-general of all

the French dominions in America; after spending a year in the West Indies, he arrived at Quebec on June 30, 1665. He remained in Canada eighteen months, during which his most notable undertaking was an expedition against the Iroquois. He subsequently held military commands at Dunkirk and Bordeaux.

612 [On face of picture] *Io. Lenfant del.* | *et sculp.* | *1660.*
[Title wanting, as in several of Lenfant's pictures.]

Nearly H. L.: to r.; in body armour, with scarf and lace collar. In frame, with coat of arms at bottom.
Line engr.: oval, 10⅛ x 8; with border, rect., 14 x 10¾.

Jean Lenfant (*c.* 1615-1674), painter and engraver, was born at Abbeville and died in Paris. He was a pupil of Claude Mellan.

ANNE, DUCHESS OF YORK

12 March 1637 — 31 March 1671

Anne Hyde, daughter of Edward Hyde, afterwards Earl of Clarendon, was married to James, Duke of York, afterwards King James II, on September 3, 1660. She was the mother of Queen Mary II and Queen Anne.

613 ANNE HYDE, DUCHESS OF YORK | From the portrait by Sir Peter Lely in the | National Portrait Gallery

H. L.: to r.; l. hand to head. In oval frame.
Half-tone print : 3⅜ x 2⅝. Three others on same plate. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

MADAME DE LA PELTRIE

1603 — 18 November 1671

Marie Madeleine de Chauvigny, daughter of the seigneur de Vaubougon, was born at Alençon. In 1620 she married Charles de Gruel, seigneur de La Peltrie, who died in 1625. The reading of the Jesuit *Relation* of 1635 determined her to devote her life and fortune to the education of Indian girls in New France. She came to Quebec in 1639, and spent the remainder of her life in Canada, chiefly in the Ursuline Convent at Quebec, which she founded.

614 No title.

H. L.: slightly to r.; in religious garb; hands clasped.
Line engr.: about 2½ x 2. Pl. to *Les Ursulines de Québec, depuis leur établissement jusqu'à nos jours*, vol. I (Quebec : 1863).

615 M$^{\text{DE}}$ de la PELTERIE

Similar portrait. Bust : to l.
Lith.: about 1¾ x 1¾. Five others on same plate. Pl. to *Nos gloires nationales ou histoire des principales familles du Canada* [by the Abbé François Daniel], vol. I (Montreal : 1867).

The Marquis de Tracy
Line engraving by J. Lenfant
No. 612

616 MME. DE LA PELTRIE.

Similar portrait. H. L.: to r.

Woodcut : about 5¼ x 4¼. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal: 1882).

617 *Copyright, 1897, by Little, Brown, & Cº. Goupil & Cº. Paris.* [On guard] *Madame de la Peltrie.* [In list of Illustrations] *From the painting by C. Huot in the Convent des Ursulines, Quebec.*

Same portrait. In oval frame.

Photogravure, on India paper, mounted : oval, 4⅝ x 3⁹/₁₆; with border, rect. Pl. to *The Jesuits in North America*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897). There are many other recent prints of this picture : *e.g.*, in *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. XVI (Cleveland : 1898), and in *The Jesuit Missionaries*, by Thomas Guthrie Marquis (Toronto : 1916).

MARIE DE L'INCARNATION

28 October 1599 — 30 April 1672

Marie Guyard was the daughter of a silk merchant, or manufacturer, of Tours, and in 1617 became the wife of Claude Martin, also a silk manufacturer of the same city. He died in 1619, and in 1632 she entered the Ursuline Convent, being professed in 1633 as Marie de L'Incarnation. She was in charge of the first Ursulines sent to Quebec, in 1639, and remained superior of the convent there until her death. She was beatified in 1877.

618 *La Venerable Mere Marie de L'Incarnation Première Superieure des Vrsulines de la ~ | Nouuelle France; qui apres auoir passé trente deux Ans dans le Siecle, en des penitences extra-|ordinaires; huict ans au Monastere des Vrsulines de Tours, dans la pratique d'vne tres exacte | Obseruance; et trente trois ans en Canada, dans vn Zele incroyable pour la Conuersion des | Sauuages, et decedée a Quebec en odeur de Sainteté le dernier d'Auril 1672, âgée de 72 Ans,| Six mois, 13 Iours. I. Edelinck fecit.* [*P. Mariette ex* –]

T. Q. L.: slightly to r.; in religious garb; hands crossed, holding cross.

Line engr.: 7⅝ x 6⅛. Margins trimmed. There is a photograph of this engraving in *Histoire de la mère Marie de L'Incarnation première supérieure des Ursulines de la Nouvelle France*, by the Abbé H. R. Casgrain (Quebec : 1864), and a photogravure copy in *The Jesuits in North America*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897). There are also many other modern reproductions.

Jan Edelinck (*c.* 1643-1680), brother of Gerard, was born at Antwerp, but came to Paris in 1665, and became engraver to the king. The Mariette family was famous in the literary and art world of Paris. Pierre (1) Mariette (?-1657) was a picture dealer, whose son Pierre (2) Mariette (1634-1716) was, doubtless, the publisher of this print. Among the children of Pierre (2) were Pierre Joseph (?-1729), engraver and print seller; Marie Madeleine, who married the painter and engraver Jean Baptiste Corneille; Jean (1660–1742), who became a pupil of Corneille and an engraver of merit, as well as one of the leading book and print dealers of Paris; and Denis (1666-1741), also a book dealer. Jean's son, Pierre Jean (1694-1774), continued the business of engraver, dealer and publisher, but is more famous as a writer on art and as a collector of prints and drawings. His collection, which was sold in 1775, was one of the most important ever made by private individuals.

619 No title.

Same picture.

Line engr.: about 2¼ x 1⅞. Pl. to *Les Ursulines de Québec, depuis leur établissement jusqu'à nos jours*, vol. I (Quebec : 1863).

620 LA VÉN. MÈRE M. de l'INCARNATION.

Same portrait. Bust only.

Lith.: about 1½ x 1¾. Five others on same plate. Pl. to *Nos gloires nationales ou histoire des principales familles du Canada* [by the Abbé François Daniel], vol. I (Montreal : 1867).

621 La Vénérable Mère Marie de l'Incarnation, | Fondatrice et Première Supérieure des Ursulines de Québec, | *décédée en odeur de Sainteté, le 30 Avril 1672.*

Same portrait, reversed. Surroundings modified.

Woodcut : 4⅞ x 3¼. Pl. to *Vie de la révérende mère Marie de l'Incarnation Ursuline*, by the Abbé P. F. Richaudeau (Tournai : 1873).

622 MÈRE MARIE, DE L'INCARNATION.

Same portrait, modified. H. L.: to r.

Woodcut : 5½ x 4. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882).

623 [On frame] ÆTAT. SUÆ XXXX. [On tablet under portrait] *LA MERE MARIE DE L'INCARNATION | Premiere Superieure des Ursulines de la nouvelle | france decedée a Quebec en odeur de Sainteté le | dernier jour d'avril 1672, agée de 72 ans 6 mois 13 j^s*

Nearly H. L.: slightly to l.; in religious garb.

Half-tone print from line engr.: oval, 3⅜ x 2¾; with border, rect., 6¼ x 3 9/16. Pl. to *Old France in the New World*, by James Douglas, 2nd ed. (Cleveland and London : 1906).

624 VENERABLE MOTHER MARY OF THE INCARNATION, | Foundress and first Superior of the Ursuline Convent of Quebec (1639). | (From a painting by BOTTONI, Rome, 1878.)

T. Q. L.: to r.; seated, in attitude of devotion; in religious garb, with cross resting on r. arm.

Clipping. Half-tone print : 5¼ x 3⅝. There are other prints of this portrait in *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. XI (Philadelphia : [1905]), where it is erroneously said to be from the engraving by Edelinck; in *Montreal 1535-1914*, by William Henry Atherton, vol. I (Montreal, etc.: 1914); and elsewhere.

MOLIÈRE

January 1622 — 17 February 1673

Jean Baptiste Poquelin, who adopted the stage-name of Molière, was the greatest of French dramatists. In 1694 the governor Frontenac proposed to have Molière's comedy *Tartufe* presented in Quebec, but bishop Saint-Vallier offered such opposition that the proposal was abandoned.

625 FIG. 57.—Molière. After a copper-plate engraving by Jacques Firmin Beauvarlet (1731 – | 1797); original painting by Sébastien Bourdon (1616-1671).

T. Q. L.: to l.; seated at table, with pen, ink, etc.
Print : 5¼ x 4¼. In *A History of All Nations*, by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

Sébastien Bourdon (1616-1671), famous French painter and engraver, was born at Montpellier. He received part of his early training in Italy, and in later life spent a short time at the court of Queen Christina of Sweden. His more important works were historical scenes and *tableaux de genre*, but he also painted a number of portraits. Jacques Firmin Beauvarlet (1731-1797), a native of Abbeville, went to Paris when very young and there became celebrated as an engraver. The portrait of Molière is one of his most notable plates.

626 HIST. DE FRANCE. || MOLIÉRE. | *Mignard pinx!* *Landon direx!*

Nearly H. L.: to r.; looking to l.
Outline engr. : 2½ x 2; with border, 3⅝ x 2⅞. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. VIII (Paris : 1806).

627 *Z^in Belliard Lith. de Delpech. Mignard pinx.* | **MOLIÈRE.** | *L'Original appartient à M^r. Bossange.*

Bust : to l.
Lith.: about 9½ x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. II (Paris : 1840).

628 *Engraved by J. Posselwhite.* | **MOLIERE.** | *From the original Picture, of Lebrun's School,* | *in the collection of the Musée Royale, Paris.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Pall Mall East.*

Nearly H. L.: to r.; looking to l.
Stipple engr.: 4½ x 3¾. Pl. to *The Gallery of Portraits*, vol. I (London : 1833).

629 **MOLIERE**

Bust : to r.; looking to l.
Clipping. Line engr.: oval, 3¼ x 2⅝; with border, rect., 5⅝ x 3⅜. Trimmed.

JEANNE MANCE

1606 — 18 June 1673

Jeanne Mance was the daughter of Pierre Mance, *procureur du roi* at Nogent-le-Roi in Champagne. She became a member of the Society of Notre-Dame de Montréal, came to Canada in 1641, and proceeded to Montreal with the first detachment of colonists in 1642. At Montreal she became the founder of the Hôtel-Dieu.

630 MELLE JEANNE MANCE. | *Fondatrice des Hospitalières de Montréal.*

Bust : to r.; with white cap and scarf.
Woodcut : about 5¼ x 4. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882).

This print was derived from the figure representing Mlle. Mance in an illustration to the Abbé Faillon's *Mémoires particuliers pour servir à l'histoire de l'église de l'Amérique du Nord—Tome III—1^re Partie—Vie de Mademoiselle Mance* (Paris: 1854). The illustration shows the departure of the Hospital Sisters from France for Montreal in 1659, and is wholly imaginary.

631 JEANNE MANCE | Fondatrice des Sœurs Hospitalières de | Saint-Joseph.

Same portrait.

Woodcut : about 4¼ x 3½. Pl. to *Vie de Mademoiselle Mance et commencements de la colonie de Montréal*, by Adrien Leblond (Montreal : 1883).

632 JEANNE MANCE | FOUNDRESS OF THE HOTEL DIEU DE MONTREAL.

Similar portrait. H. L.: arms folded.

Half-tone print : 4 x 3. Pl. to *The Life and Times of Margaret Bourgeoys*, by Margaret Mary Drummond (Boston : [1907]).

633 M^ELLE^ MANCE.

Bust : to l.

Lith.: about 1¾ x 1¾. Five others on same plate. Pl. to *Nos gloires nationales ou histoire des principales familles du Canada* [by the Abbé François Daniel], vol. I (Montreal : 1867).

634 [Signed] *Notman & Son – Copy*

Nearly H. L.: to l.

Photo.: 25½ x 20½. There are copies of this picture in *The Jesuit Missions*, by Thomas Guthrie Marquis (Toronto : 1916), and elsewhere.

The original is a crayon drawing in the Hôtel-Dieu, Montreal, executed about 1897 by Sister Alexandrine Paré (1840-1906), a native of the parish of St. Bruno, province of Quebec, and a member of the order of Soeurs Hospitalières de St. Joseph.

635 Statue de l'angle Sud-Ouest | Jeanne Mance pansant un sauvage blessé

Statue. W. L.: seated, with Indian child.

Half-tone print : 4 x 3. Pl. to *Recit-Souvenir de l'inauguration du Monument Maisonneuve à Montréal le 1^er^ Juillet 1895*.

One of the bronze castings at the corners of the Maisonneuve monument, by Hébert, in the Place d'Armes, Montreal.

636 JEANNE MANCE. | Bronze Statue, by Hébert, in the Court Yard of Hôtel Dieu.

Model for statue. W. L.: supporting sick or wounded settler.

Half-tone print : 5¼ x 3⅝. Pl. to *The Canadian Antiquarian and Numismatic Journal*, 3rd series, vol. IX, no. 1, January, 1912. There is another copy in *Montreal 1535-1914*, by William Henry Atherton, vol. I (Montreal, etc.: 1914).

637 LA STATUE DE JEANNE MANCE | PARTERRE DE L'HÔTEL-DIEU, À MONTRÉAL

Same statue, with pedestal.

Half-tone print : 6¼ x 4⅛. Pl. to *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923).

This statue was unveiled September 1, 1909, at the celebration of the two hundred and fiftieth anniversary of the arrival of the first Hospital Sisters of St. Joseph at Montreal.

THE DUCHESSE D'AIGUILLON

1604 — 17 April 1675

Marie Madeleine de Wignerod, or Vignerot, was the daughter of René de Wignerod, Marquis du Pont de Courlai, and of Françoise

Duplessis, sister of Cardinal Richelieu. In 1620 she married Antoine de Beauvin de Roure, Marquis de Combalet, who was killed in 1622 at the siege of Montpellier. She became lady of the bed-chamber to Marie de' Medici, and in 1638 Richelieu purchased for her the estate of Aiguillon, and had her created duchess. She devoted her energies and her wealth to charity, especially in Canada, where, besides assisting other enterprises, she founded and endowed the Hôtel-Dieu at Quebec.

638 [In frame] TRES HAVLTE ET TRES PVISSANTE DAME DAME MARIE DE WIGNEROD DVCHESSE D'AIGVILLON. [Under portrait] *On peut dire qu'Amour a graué ce Portrait,* | *Voyant tant de douceurs dessus ce beau visage;* | *Mais ne le croyés pas, car la vertu l'a faict,* | *Et s'est peinte elle mesme en faisant cet ouurage.* | *Moncornet ex P. de la Serre.*

Nearly T. Q. L.: to r.; r. hand holding fan, l. a sprig; rural scene in r. background.

Line engr.: oval, 5⅛ x 3⅝; with border, 5½ x 4¼. Margins trimmed.

639 LA DUCHESSE D'AIGUILLON.

Same portrait, reversed. Background omitted.

Woodcut : oval, 5⅜ x 4. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882).

640 [In tablet on frame] **DUCHESSE D'AIGUILLON**

Portrait similar to that by Moncornet, but with variations in dress. Nearly H. L.: to r. In architectural frame, ornamented.

Clipping. Line engr.: 2⅞ x 2⅝; with border: 5¼ x 3¾. Trimmed.

641 *Copyright, 1897, by Little, Brown, & Co.* | *Goupil & Co. Paris.* [On guard] *Duchesse d'Aiguillon.* [In list of Illustrations] From the painting in the Hôtel Dieu, Quebec.

W. L.: seated; to l.; r. hand on table, on side of which is coat of arms, legend, and date "1832".

Photogravure on India paper, mounted : 5¹⁵⁄₁₆ x 3⁹⁄₁₆. Pl. to *The Jesuits in North America*, by Francis Parkman, Champlain Edition (Boston : 1897) vol. I.

JACQUES MARQUETTE

1 June 1637 — 18 May 1675

Jacques Marquette was born at Laon. On October 8, 1654, he entered the Society of Jesus at Nancy. In 1666 he came to Canada, and in 1668 was sent to the mission of the Ottawas, on the upper great lakes. In 1671 he founded the mission of St. Ignace, at Mackinac, and in 1673, in company with Louis Joliet, he discovered the Mississippi river. He died on the eastern shore of Lake Michigan while returning to Mackinac from the Illinois mission.

642 ALLEGED PORTRAIT OF JACQUES MARQUETTE, S. J. | [Photo-engraving from oil portrait, by unknown artist, discovered in Montreal in 1897. See *note* 51, present volume.]

Bust, slightly to l.

Half-tone print : 4 9/16 x 3½. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. LXXI (Cleveland : 1901).

643 *PHOTOGRAVURE & COLOR CO. N. Y.* | ALLEGED PORTRAIT OF JACQUES MARQUETTE, S. J.

Same portrait.

Photogravure : 4¼ x 3½. One other on same plate. Pl. to *Facsimile of Père Marquette's Illinois Prayer Book*, with introduction by Col. J. L. Hubert Neilson, M.D. (Quebec : 1908). There are many other reproductions of this portrait : in the *Ontario Historical Society Papers and Records*, vol. III (Toronto : 1901) and vol. IV (1902); *Father Marquette*, by Reuben Gold Thwaites (New York : 1903); *Father Marquette*, by Rev. Samuel Hedges (New York : 1903); *New England and New France*) by James Douglas (Toronto and New York : 1913); and elsewhere. A representation of the back of the panel on which the portrait is painted is given in *Ontario Historical Society Papers and Records*, vol. III.

According to information given by Donald Guthrie McNab, the wooden panel on which this portrait was painted was found by him among some rubbish on a cart in Little St. James Street, Montreal, in September, 1896. It was said to be from an old house then being demolished. In 1899 McNab cleaned the panel and discovered, under the varnish and dirt, the portrait. On the face of the panel, and along its upper edge, in indistinct red letters, was the legend "Marquette De l C.. frerie d.. Is" and to the right "R Roos 1669." On the back of the panel, in deeply carved letters, apparently of later date, was the name "Pere Marquette"; under this in faint lettering "L. Chretien Mission", next several imperfect characters, and on a third line a long word beginning with "O..n" and ending with "ais." See R. G. Thwaites, *The Jesuit Relations*, vol. LXXI, pp. 400-3; David Boyle, *Ontario Historical Society Papers and Records*, vol. III, p. 167. The painting was sold to a private collector and its present location is not known. Apparently it was never examined by a competent art critic: its authenticity cannot be regarded as certain. If painted in 1669, it must have been from memory or from an earlier sketch. No contemporary artist of the name "R. Roos" is known. All other portraits of Marquette are imaginary.

644 *Jacque Marquette* | FAC-SIMILE OF THE SIGNATURE OF | FATHER MARQUETTE.

Similar portrait.

Half-tone print : 5½ x 4. Pl. to *Twenty-Eighth Annual Archaeological Report* [of the Province of Ontario], by R. B. Orr (Toronto : 1916).

This is from a copy of the alleged portrait of Marquette, made by McNab and presented to the Ontario Historical Society.

645 JACQUES MARQUETTE

Bust : to l.; wearing biretta.

Half-tone print : 2⅞ x 2¼. Two others on same plate. Pl. to *Montreal 1535-1914*, by William Henry Atherton, vol. I (Montreal, etc.: 1914). There is another print in *Galerie canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

This portrait is based on that discovered by McNab.

646 Jacques Marquette. | *From the painting in the Château de Ramezay, Montreal.*

H. L.: eyes directed slightly to l.

Half-tone print : 5 x 4. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. XI (Philadelphia : [1905]). There is another copy in *The Jesuit Missions*, by Thomas Guthrie Marquis (Toronto : 1916).

647 From a photograph of a very fine painting owned by Mr. P. J. Murray of St. Ignace. The painting is | by Wm. W. Gibbs, and is a copy of an original painting said to be at Montreal, Canada.

W. L.: to r.; head turned to l.: standing in boat addressing Indians.

Half-tone print : 2⅝ x 3 15/16. Pl. to *Father Marquette*, by Rev. Samuel Hedges (New York : 1903). There are other reproductions.

648 JACQUES MARQUETTE, S. J. | [From photograph of statue by Sig. Gaetano Trentanove (of Florence, Italy), | which represents Wisconsin in Statuary Hall in the Capitol at Washington.]

Statue (without pedestal). W. L.

Half-tone print : 6 x 3¾. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. LIX (Cleveland : 1900). There are other copies of this picture.

Gaetano Trentanove (1858-), the sculptor of the Marquette statue, is a native of Florence, Italy.

649 FATHER JAMES MARQUETTE, S. J. | *Statue in United States Capitol, Washington, D.C.*

Same statue, with part of pedestal, *in situ* in the Capitol.

Half-tone print : 5⅛ x 3½. Pl. to *The Tercentenary History of Canada*, by Frank Basil Tracy, vol. I (New York, Toronto : [1908]).

650 "WISCONSIN'S TRIBUTE" — TRENTANOVE'S STATUE | OF PÈRE MARQUETTE.

Same view of statue, but showing whole of pedestal.

Clipping. Half-tone print : 5¾ x 2.

651 LA STATUE DU PÈRE JACQUES MARQUETTE | FAÇADE DU PALAIS LÉGISLATIF, À QUÉBEC

Statue. W. L.: l. arm extended.

Half-tone print : 6⅛ x 4. Pl. to *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923).

This statue, the work of Alfred Laliberté, was placed in the façade of the Palais Législatif in 1916.

THE VICOMTE DE TURENNE

11 September 1611 — 27 July 1675

Henri de La Tour d'Auvergne, Vicomte de Turenne, marshal of France, was the son of Henri, Duc de Bouillon and sovereign prince of Sedan, and of Elizabeth of Nassau, daughter of William of Orange. He became one of the foremost military leaders of Europe. He had no direct association with Canadian history, but Tracy and the Sulpician Dollier de Casson had served under him, and it was he who first gave marked recognition to the ability of Frontenac by selecting him, in 1669, for the defense of Candia against the Turks.

652 **HIST. DE FRANCE.** | **TURENNE.** | *Ph. de Champagne pinx!* *Landon direx!*

Nearly H. L.: to l.; with lace collar, sash, and body armour.

Outline engr. : 2⁹/₁₆ x 2; with border, 3⅝ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. IX (Paris : 1807).

653 *Engraved by W. Holl.* | **MARSHAL TURENNE.** | ***From the original Picture by Latoure,*** | ***in the collection of the Musée Royale, Paris.*** | Under the Superintendance of the Society for the Diffusion of Useful Knowledge.| *London, Published by Charles Knight, Pall Mall East.*

Nearly H. L.: to r.; eyes directed slightly to l.; with lace collar and body armour.

Stipple engr.: 5 x 4. Pl. to *The Gallery of Portraits*, vol. I (London : 1833).

654 *Nanteuil pinx^t* | *Maurin* | *I Lith. de Delpech.* | **TURENNE.** | *Tiré du Musée Royal de France.*

Nearly H. L.: to l.; eyes directed to r.; with lace collar, sash, and body armour.

Lith.: about 10 x 8½. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

655 Title missing.

Same portrait.

Clipping. Stipple engr.: 3 x 2⅜. Margins trimmed.

656 *Henricus de la Tour dAvvergne, Vice-Comes* | *de Turenne Mareschalus Franciae.*

FIG. 79.—Marshal Turenne. Reduced facsimile of a contemporary anonymous engraving.

Bust : to l.

Print : oval, 4¼ x 3⅜; with border, rect., 5 x 4¼. In text of *A History of All Nations*, by J. H. Wright and others, vol. XII (Philadelphia and New York : [1905]).

657 [On panel under portrait] Turenne.

Bust : to l., eyes to front; in lace collar, sash and body armour. In architectural frame.

Clipping. Line engr: oval, 2½ x 2; with border, rect., 4¾ x 3¼. Trimmed.

CECIL CALVERT, LORD BALTIMORE

February 1606 — 30 November 1675

Cecil Calvert, second Baron Baltimore, succeeded to the title on his father's death in 1632. He became the founder of the colony of Maryland. In 1660 he obtained the restoration of his father's claims in Newfoundland, which in 1637 had been granted to Sir David Kirke and others.

658 THE SECOND LORD BALTIMORE [Title on original] *Abra ; Blotling sculp* | *Effigies Illustrissimi Dn̄i Caecilii Calvert,* | *Baronis* BALTEMORE *de Baltemore in Regno* | *Hiberniae Absoluti Dn̄i et Proprietarii* | *Provinciarum Terræ-Mariæ et Avaloniæ in* | *America etc^a* [On face of picture] ANNO *Dni 1657* | *Ætatis 51*

T. Q. L.: to l.; l. hand on table. Coat of arms in title margin.

Clipping. Half-tone print from line engr.: 4⅛ (with title margin 5) x 3⅛. There is another print in *Narrative and Critical History of America*, edited by Justin Winsor, vol. III (Boston and New York : [1884]), and a photogravure copy in *Pioneers of the Old South*, by Mary Johnston (New Haven, etc.: 1918); and there are other modern copies.

Abraham Blooteling (1640?-1690), a native of Amsterdam, became famous both for engravings in line and for mezzotints.

POPE CLEMENT X

13 July 1590 — 22 July 1676

Emilio Altieri, a native of Rome, was created cardinal in 1669 and elected Pope, April 29, 1670, in succession to Clement IX. It was he who, on October 1, 1674, erected the bishopric of Quebec and appointed Laval first bishop.

659 CLEMENT X | 1590-1677 [On medal] **CLEMENS . X . PONT . MAX . AN . I**

Medal bearing effigy. Bust : to l.

Half-tone print : $2^{9}/_{16}$ diam. In *Galerie Canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

THE SIEUR DE MAISONNEUVE

February 1612 — 9 September 1676

Paul de Chomedey, Sieur de Maisonneuve, founder and first governor of Montreal, was born at Neuville-sur-Vannes. He brought out the first colonists for Montreal in 1641, and began the settlement on May 18, 1642. He continued as governor until 1665, when he returned to France.

660 PAUL CHOMEDEY DE MAISONNEUVE. | *Premier Gouverneur de Montréal.*

Bust : to r.; in fur-trimmed coat.

Woodcut : about 5 x 4⅛. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882). This portrait has been reproduced many times.

This seems to be the earliest portrait of Maisonneuve, but what its source was is not certainly known. It is believed to have been drawn after a print discovered by either Mr. Peter Murphy, or Senator Edward Murphy, of Montreal. It should be noted that Mr. Sulte was not responsible for the selection of the illustrations to his *Histoire des Canadiens-Français*.

661 [Facsimile of signature] *Paul de Chomedey.* | *De maisonneuve* | FONDATEUR DE MONTRÉAL 1642

Same portrait.

Line engr.: about 1¾ x 1½. Pl. to *Histoire de la vie de M. Paul de Chomedey sieur de Maisonneuve*, by P. Rousseau (Montreal : [1886]).

662 *Enregistré selon la loi, par l'auteur, à Ottawa 1905* | **PAUL DE CHOMEDEY SIEUR DE MAISONNEUVE,** | **FONDATEUR ET PREMIER GOUVERNEUR DE MONTREAL** | **1640-1676.** [Signed] *Albert Ferland*

Bust : to r.; in fur-trimmed coat.

Photo.: 13 x 10.

This is the photograph of a painting based on the Sulte picture.

663 PAUL DE CHOMEDEY | Sieur de Maisonneuve

W. L.: to l.; seated at table.

Half-tone print : 3 x 2⅜; with ornamental border, 4⅝ x 3⅝. In *Serviteurs et servantes de Dieu en Canada*, by N. E. Dionne (Quebec : 1904).

664 *Copyright, 1897, by Little, Brown, & C°. Goupil & C°. Paris* [On guard]
Figure of Chomedey de Maisonneuve. [In list of Illustrations]
From the Maisonneuve Monument by Philippe Hébert, in the Place d'Armes, Montreal.

Statue. W. L.: r. hand holding flag-staff, l. hand on hilt of sword. Part of pedestal shown.

Collotype : 5⅞ x 3½. On India paper, mounted. Pl. to *The Old Régime in Canada*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897).

This monument, which is one of Hébert's finest productions, was unveiled July 1, 1895.

665 LA STATUE DE CHOMEDEY DE MAISONNEUVE | PLACE D'ARMES, À MONTRÉAL

Same statue : showing the entire monument.

Half-tone print : 6¼ x 4. Pl. to *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923). There are many other views of this monument.

HENRIETTE MARIE DE BUADE FRONTENAC

? — 26 October 1676

Henriette Marie de Buade, third sister of the Comte de Frontenac, became the wife of his friend, Henri Louis Hébert, seigneur de Montmort, who was a patron of arts and letters and one of the founders of the French Academy.

666 HENRICÆA MARIA DE BVADE | FRONTENAC [Added in ink] *femme de M^r henry de montmort*

Nearly H. L.: to r.

Proof before complete lettering. Line engr.: oval, 10 x 7⅝; with border, rect., 13½ x 9⅛. There is a half-tone reproduction of another copy of this portrait in *Frontenac et ses amis*, by Ernest Myrand (Quebec : 1902), where the remainder of the lettering is given: *Tibi Henrico Haberto de Montmor uxoris amantiss. effigiem D D C Mellan 1641.* It appears to be derived from a reproduction in the *Gazette des Beaux-Arts* (Paris), September 1, 1888.

JOHN LEVERETT

1616 — 16 March 1679

John Leverett was a native of Boston, England, who came to Massachusetts in 1633. Returning to England, he served through the civil war and acquired the confidence of Cromwell. In 1654 he organised the forces which, under the command of Robert Sedgwick, captured the French forts in Acadia, and he was governor of Acadia, or Nova Scotia, from 1654 to 1656. From 1673 to 1678 he was governor of Massachusetts. He was knighted in 1676.

667 MAJOR-GENERAL SIR JOHN LEVERETT. | *Three times elected commander of the Ancient and Honorable Artillery Company, in* 1652, 1663, *and* 1670; | *six years a member of the governor's council, and subsequently deputy-governor, and governor of the colony of* | *Massachusetts. In* 1686 *he was knighted by Charles II.*

Bust : to l.

Half-tone print : about 3¾ x 3¼. Pl. to *Magazine of American History*, vol. XXI, no. vi (June, 1889).

668 Sir John Leverett, Governor of Massachusetts. | *From the original painting in possession of the American Antiquarian Society, Worcester, Massachusetts.*

Same portrait. More than H. L. Coat of arms in upper r. hand corner.

Half-tone print : 5⅛ x 4. Pl. to *The History of North America*, edited by Guy Carleton Lee, vol. V (Philadelphia : [1904]).

669 GOVERNOR JOHN LEVERETT.

Bust : to l.

Clipping. Woodcut : about 3½ x 3. There is another copy of this portrait in *The Memorial History of Boston*, edited by Justin Winsor, vol. I (Boston : 1880).

A copy of a miniature portrait, the property of Richard M. Saltonstall, of Boston, is given in *A History of the United States and Its People*, by Elroy McKendree Avery, vol. III (Cleveland : 1907).

NICOLAS FOUQUET

1615 — 23 March 1680

Nicolas Fouquet, or Foucquet, afterwards Vicomte de Melum and de Vaux and Marquis de Belle-Isle, was a lawyer of Paris who attached himself to Mazarin and became in 1650 *procureur-général* to the *parlement* of Paris, and in 1653 superintendent of finances. He directed the maritime and colonial policy of France, and, through an intermediary, controlled the post of viceroy of America. He was arrested by Louis XIV in 1661, and, after a long trial, was imprisoned at Pignerol from 1665 until his death.

670 **HIST. DE FRANCE.** | | **FOUCQUET.** | *Nanteuil del.t Landon direx.t*

Bust : to l.; eyes directed to r.; with skull-cap and broad linen collar.

Outline engr. : 2¾ x 2⅛; with border, 3⅝ x 2⅜. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. VI (Paris : 1806).

671 *Nanteuil pinx.t* | *Imp. Lith. de Delpech.* | *Maurin* | N.as *FOUCQUET.*

Same portrait. Nearly H. L.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

672 FOUQUET

Similar portrait; reversed.

Clipping. Woodcut : about 3½ x 3¼.

673 P. PRIEUR | | *An enamel*] [*Collection of the Earl of Dartrey* | PROBABLY NICOLAS FOUQUET, FINANCE MINISTER TO LOUIS XIV., 1658

Nearly H. L.: to r.; eyes directed to l.; with broad collar, sash, and body armour. In ornamental frame.

Half-tone print : oval, about 2⅝ x 2⅜; with frame and border, rect., 7 x 4¾. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by George C. Williamson, vol. IV (London : 1915).

P. Prieur was an enamel portrait-painter of the seventeenth century whose work is highly esteemed but of whose personal history little is known. This portrait is believed to be of Fouquet, painted at Paris in 1658.

PAUL RAGUENEAU

18 March 1608 — 3 September 1680

Paul Ragueneau, a native of Paris, entered the Society of Jesus August 21, 1626; arrived in Canada June 28, 1636; served in the Huron mission—except during the year 1640-41—until its destruction in 1649; and was superior of the Huron mission 1645-49, and of all New France 1650-1653. In 1657-58 he was in charge of the establishment among the Iroquois. He sailed for France, August 12, 1662, and thereafter was procurator in that country for the Canadian missions.

674 PAUL RAGUENEAU, S. J. | Professeur du Grand Condé | à Bourges

Bust : to r.

Print : about 2½ x 2½. Pl. to *Les Jésuites et la Nouvelle-France au XVIIe siècle*, by Camille de Rochemonteix, vol. II (Paris : 1896).

675 PAUL RAGUENEAU, S. J. [In list of Illustrations] photo-engraving from oil portrait by Donald Guthrie McNab

Nearly H. L.: to r.

Half-tone print : 6 x 3¾. Pl. to *The Jesuit Relations and Allied Documents*, edited by Reuben Gold Thwaites, vol. XXXVIII (Cleveland : 1899). There is another copy in *Pioneer Priests of North America*, by the Rev. T. J. Campbell (New York : 1908).

676 Rev. Paul Ragueneau, S. J., Missionary to the Hurons. [On original picture] Paul Ragueneau S. J. 1608-1680 J Boyes

Nearly H. L.: to r.

Half-tone print : 4½ x 3. Pl. to *Old Huronia*, by Arthur Edward Jones (*Fifth Report of the Bureau of Archives for Ontario*, by Alexander Fraser) (Toronto : 1909).

PRINCE RUPERT

17 December 1619 — 29 November 1682

Rupert, Count Palatine of the Rhine and Duke of Bavaria, Duke of Cumberland and Earl of Holderness, was the third son of the Elector Palatine, Frederick V, and of Elizabeth, daughter of James I of England. In the civil war he became the most famous of the military leaders on the royalist side, and in the reign of Charles II a naval commander of distinction. In 1670 he was appointed a member of the council for trade and plantations, and from 1673 to 1679 was first lord of the admiralty. In 1667 he became the patron of the Canadian trader, Chouart des Groseilliers, and in 1668 helped to fit out the expedition which this man led to Hudson's Bay. On May 2, 1670, Charles II issued to him, as first governor, and to his associates the

PRINCE RUPERT
Line engraving by H. Snyers
No. 679

charter incorporating "the Governor and Company of Adventurers of England trading into Hudson's Bay".

677 Engraved by J. Cochran. | PRINCE RUPERT. | OB. 1682. | FROM THE ORIGINAL OF VANDYKE IN THE COLLECTION OF | THE RIGHT HON^{BLE} THE EARL OF CRAVEN. | *London, Published Sept^{r}. 1. 1831, by Harding & Lepard, Pall Mall East.*

T. Q. L.: facing front; r. hand holding truncheon, l. arm against table on which is helmet.

Stipple engr.: 4 11/16 x 3 3/4; with border, 4 7/8 x 3 15/16. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXXIII (London : 1831).

678 Vandyke px. | **PRINCE RUPERT.**

Same portrait. Figure only.

Clipping. Stipple engr.: octagonal, 3 3/4 x 2 15/16.

679 ILLVSTRISSIMVS PRINCEPS ROBBERTVS, COMES PALATINVS RHENI, EQVES | ORDINIS S^{TI} GEORGII. HIPPARCHVS SVÆ MAI^{TIS} MAGNÆ BRITANNIÆ. ETC^{A}. | *Antonius van Dyck pinxit. Henricus Snyers sculpsit.* [. . . . .] *excudit Antuerpiæ.*

More than H. L.: slightly to l.; l. hand holding truncheon.

Line engr.: 9 1/2 x 7 1/8.

Hendrik Snayers, or Snyers, (*c.* 1612—?) was a native of Antwerp. This portrait of Prince Rupert is regarded as one of his best productions.

680 XIII. WILLIAM FAITHORNE. | Portrait of Prince Rupert. [Title on original] *The Most Illustriovs and High Borne Prince Rupert, | Prince Electour Palatine of ye Righne, Second Sonne to | Fredericke King of Bohemia, Generall of ye Horse of his | Maties Army, Knight of ye Most Noble Order of the Garter, &c* | *Are to be sould by Robt: Peake at his shopp neere Holborne Conduitt.* | *Ant: V: Dyck Pinxit.*

Nearly H. L.: to l.; with lace collar and body armour. Column of masonry to r. In frame.

Reproduction of line engr.: oval, 8 5/16 x 6 11/16; with border, rect., 9 (with title, 11 1/16) x 7 5/8. In *Reproductions of Prints in the British Museum*, New Series, Part IX (1900).

681 PRINCE RUPERT | From the portrait by Sir Peter Lely in the National Portrait Gallery | *Face p.* 154

T. Q. L.: to l.; looking to front; with robes and collar of the Garter, and George.

Half-tone print : 7 7/16 x 5 1/2. In the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

682 Photogravure, Annan, Glasgow. Emery, Walker, Ltd. London, Photo. [On guard] PRINCE RUPERT | *From the painting by Sir P. Lely in the National Portrait Gallery.*

Same picture.

Photogravure : 6 x 4½. Pl. to *Canada and Its Provinces*, edited by Adam Shortt and Arthur G. Doughty, Authors' Edition, vol. I (Toronto : 1913).

683 PRINCE RUPERT, THE FIRST GOVERNOR OF THE COMPANY.

Same portrait.

Colour half-tone print : 7⅜ x 5½. Pl. to *The Governor and Company of Adventurers of England Trading into Hudson's Bay during Two Hundred and Fifty Years 1670-1920*, by Sir William Schooling (London : 1920). There is another colour half-tone copy in *The 'Adventurers of England' on Hudson Bay*, by Agnes C. Laut (Toronto : 1914).

684 **Title missing.**

Same picture.

Clipping. Sepia half-tone print : 5 x 3⅝. Margins trimmed.

In *Narrative and Critical History of America*, edited by Justin Winsor, vol. VIII (Boston and New York : 1889), there is a copy of an engraving of this picture made by Samuel Freeman, as given in Eliot Warburton's *Memoirs of Prince Rupert* (London : 1849). The figure is reversed and the background altered.

SIR HENEAGE FINCH, EARL OF NOTTINGHAM

23 December 1621 — 18 December 1682

Heneage Finch was a lawyer of ability and one of the most prominent members of the parliaments of Charles II. He became solicitor-general in 1660, attorney-general in 1670, lord keeper in 1673, and in 1674 lord chancellor. In 1660 he was created a baronet, in 1670 a baron, and in 1681 Earl of Nottingham. In 1679 he was named first member of the Committee of Trade and Plantations, and he had many connections with American affairs. In 1661 he reported favorably on the claims of Lord Baltimore in Newfoundland.

685 Engraved by S. Freeman. | HENEAGE FINCH, EARL OF NOTTINGHAM. | OB. 1682. | FROM THE ORIGINAL OF SIR PETER LELY, IN THE COLLECTION OF | THE RIGHT HON^BLE THE EARL OF VERULAM. | *London, Published July 1, 1829, by Harding & Lepard, Pall Mall East.*

T. Q. L.: to l.; seated; in chancellor's robes; r. hand holding scroll.

Stipple engr.: 4¾ x 3¾. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmond Lodge, 3rd ed., no. XIII (London : 1830).

MARIE THÉRÈSE, QUEEN OF FRANCE

10 September 1638 — 30 July 1683

Marie Thérèse, daughter of Philip IV of Spain, was married to Louis XIV of France, June 9, 1660. For a short time in 1672 she was regent of France.

686 *Zin Belliard Lith. de Delpech* | **M.IE THÉRÈSE D'AUTRICHE.** | *Tiré du Musée Royal de France.*

Nearly H. L.: to r.; diadem on back of head.
Lith.: about 9½ x 8. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

JEAN BAPTISTE COLBERT

29 August 1619 — 6 September 1683

Jean Baptiste Colbert served under Le Tellier, minister of war, and under Mazarin. After Mazarin's death he became the king's chief adviser. In 1665 he was appointed controller-general of finance, and in 1669 minister of marine, and he held other important posts. He gave special attention to finance, trade and commerce, the navy and the colonies, and during the period of his administration directly controlled French policy in America.

687 FIG. 30.—Jean Baptiste Colbert. Reduced facsimile of an engraving by Jean Audran | (1667-1756). Original painting by Nicolas Largillière (1656-1746). [On original] *N. Largillière pinx. J. Audran scul*

H. L.: to l.; in frame on pedestal, with coat of arms under portrait.
Print after line engr.: oval, 5 x 4¼; with border, rect., 6⅜ x 4¼. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

Nicolas de Largillière (1656—1746) was a native of Paris who is especially famous as a portrait painter. He resided for short periods in Antwerp and in England. Jean Audran (1667—1756), a native of Lyons, was one of a very famous family of French engravers.

688 **HIST. DE FRANCE.** | | **COLBERT.** | *Hyac Rigaud pinxt. Landon dirext.*

Nearly H. L.: to l.; with cross of St. Esprit.
Outline engr. : 2¾ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. V (Paris : 1805).

Hyacinthe François Honorat Mathias Pierre-le-Martyr André Jean Rigaud-y-Ros (1659—1743) was born at Perpignan, and came to Paris in 1681. He became famous as a portrait painter.

689 *Engraved by W. Holl.* | **COLBERT.** | ***From the original by P. Mignard,*** | ***in the Collection of the Institute, at Paris.*** | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Ludgate Street.*

Nearly H. L.: to l.; with lace collar and cloak bearing cross of St. Esprit.
Stipple engr.: 5 x 4. Pl. to *The Gallery of Portraits*, vol. IV (London : 1835).

690 P. MIGNARD, PINXT W. HOLL SCT | **JEAN BAPTISTE COLBERT.**

Same portrait.
Clipping. Stipple and line engr.: 5 x 4.

691 COLBERT | Par F. de Poilly

Bust : to r.

Half-tone print from line engr.: 4¾ x 3⅝. Pl. to *Un grand ministre de la marine Colbert*, by Charles de La Roncière (Paris : [1919)); also in *Histoire de la marine française*, by the same, vol. V (Paris : 1920).

François de Poilly, the elder, (1622 or 1623—1693) was born in Abbeville and came to Paris in 1646. Afterwards he spent some time in Rome. In 1656 he returned to Paris and henceforth occupied a foremost position among the engravers of the time. In 1662 he was named engraver to the king.

692 *Maurin* *Imp. Lith. de Delpech.* | COLBERT.

Nearly H. L.: to r.; with wide embroidered collar and cloak bearing cross of St. Esprit.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

693 [In frame] IOANNES BAPTISTA COLBERT REGI AB INTIMIS CONSILIIS ET ÆRARIO PRÆFECT'.

Bust : to r.; with linen and lace collar.

Clipping. Line engr.: oval, 6 15/16 x 5⅜; with frame, 8 x 6⅝. Trimmed.

694 From an engraving in the Château de Ramezay. [On original : scroll under portrait] *Iean Baptiste COLBERT* | *Ministre et Secretaire d'Etat Surin-* | *tendt et Ordonateur gnal des Batiments* | *Arts et Manufacture né a Paris en 1619 et* | *y mourut en 1683* [Tablet on pedestal] *La France est vne jmage juste* | *De ce temps des Romains dont on fait tant de cas:* | *Et si Louis en est l'Auguste* | *Colbert en est le Mecenas*

Bust : to r.

Print after line engr.: oval, 3¼ x 2⅞; with margin, rect., 4⅞ x 3 7/16. Pl. to *The Fighting Governor*, by Charles W. Colby (Toronto : 1915).

695 JEAN-BAPTISTE COLBERT. | *Le plus Grand Ministre de Louis XIV.*

Same portrait.

Woodcut : about 5½ x 5¼. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. III (Montreal : 1882).

696 COLBERT.

Bust : to r. In oval frame of masonry, on pedestal.

Clipping. Line engr.: oval, 3⅝ x 2⅞; with border, rect., 5¾ x 3⅜. Trimmed. There are reproductions of this portrait in *Canada and Its Provinces*, by Adam Shortt and Arthur G. Doughty, vol. II. (Toronto : 1913); *The Great Intendant*, by Thomas Chapais (Toronto : 1914); *Crusaders of New France*, by William Bennett Munro (New Haven, etc.: 1918); and elsewhere.

697 COLBERT.

Same portrait. Oval inset in rect. inset, with shelf and ornament below.

Clipping. Line engr.: oval, 2⅜ x 2; with border, rect., 6⅞ x 4¼. Trimmed. There is a reproduction in *Ontario Historical Society Papers and Records*, vol. IV (Toronto : 1903).

PIERRE CORNEILLE

6 June 1606 — 30 September 1684

Pierre Corneille, French dramatist and poet, was a native of Rouen. Certain of his plays were probably the first presented in Canada: in 1651 *Heraclius* was acted at Quebec, and in 1652 *The Cid*.

698 FIG. 76.—Pierre Corneille. Engraving by Droyer, from the painting by Charles LeBrun | (1619-1690). [Original title] **PIERRI CORNEILLI** | *C. Le Brun pinx Droyer sculp.*

Nearly H. L.: to l. In oval frame, with ornaments.
Print after line engr.: oval, 3¼ x 2¾; with border, rect., 6 x 4. In *A History of All Nations*, edited by J. H. Wright and others, vol. XII (Philadelphia and New York : [1905]).

Droyer was a French engraver who was working about 1775.

699 *Engraved by T. Woolnoth.* | **CORNEILLE.** | *From an original Picture, by C. Lebrun | in the possession of the Institute of France.* | Under the Superintendance of the Society for the Diffusion of Useful Knowledge. | *London, Published by Charles Knight, Pall Mall East.*

Same portrait. To r.
Stipple engr.: 4⅝ x 3¾. Pl. to *The Gallery of Portraits*, vol. I (London : 1833).

700 Lith. de Delpech | *Maurin* | **P^RE CORNEILLE.** | *Tiré de l'Institut Royal de France.*

Same portrait. To l.
Lith.: about 9 x 9½. Pl. to *Iconographie Française*, by Madame Delpech, vol. II (Paris : 1840).

701 **HIST. DE FRANCE.** || **P. CORNEILLE.** | *Masne del^t. Landon direx^t.*

Nearly H. L.: to r.
Outline engr. : 2⅝ x 2; with border, 3 11/16 x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. V. (Paris : 1805).

702 Ferdinand | **P. CORNEILLE.**

Nearly H. L.: to r.
Clipping. Line engr.: about 3 x 2½.

CHARLES LE MOYNE

***C.* 1 August 1626 — *c.* 1 February 1685**

Charles Le Moyne, founder of one of the most famous of Canadian families, was a native of Dieppe, the son of Pierre Le Moyne and of Judith Duchesne. He was baptised August 2, 1626. In 1641 he came to Quebec and in 1646 settled at Montreal. He distinguished himself greatly in the service of the colony, especially in the war with the Iroquois. In 1657 he obtained the first of several concessions which formed the seigniory of Longueuil, and in 1673 a concession which

became the seigniory of Chateauguay. A *lettre de noblesse* creating him Sieur de Longueuil was issued in 1668. He died between January 30 and February 6, 1685.

703 CHARLES LE MOYNE | (By Philippe Hébert)

Statue. W. L: sitting on ground; r. hand holding reaping-hook.

Half-tone print : 5 x 3⅛. Pl. to *Montreal 1535-1914*, by William Henry Atherton, vol. I (Montreal, etc.: 1914). There is another view in *Recit-Souvenir de l'inauguration du Monument Maisonneuve à Montréal le 1er juillet 1895*.

One of the bronze castings at the corners of the Maisonneuve monument, by Hébert, in the Place d'Armes, Montreal.

CHARLES II

29 May 1630 — 6 February 1685

Charles II, eldest son of Charles I and Queen Henrietta Maria, was proclaimed king in Scotland on the death of his father in 1649. The Scottish forces were crushed by Cromwell in 1651, and Charles fled to France. He was restored to the British throne in 1660, landing at Dover on May 26. His reign saw the restoration of Nova Scotia to France by the peace of Breda, 1667, and the founding of the Hudson's Bay Company.

704 *Collection of the Marquis of Exeter.* | FIG. 8.—CHARLES II. AS A | BOY. By JOHN HOSKINS.

Bust : to l.

Half-tone print : oval, 2¼ x 1¾. Several others on same plate. Pl. to *Encyclopædia Britannica*, 11th ed., vol. XVIII (Cambridge : 1911).

John Hoskins (?—1664) was a portrait painter of the time of Charles I who excelled especially in miniatures.

705 *Copyright 1903 by G. Barrie and Sons* [On guard] Charles II | *After the Miniature by Samuel Cooper in the Collection | of the Duke of Richmond, at Goodwood*

H. L.: to l.; head and eyes directed to r.; in Garter robes.

Photo-process print, coloured : 3⅞ x 4. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. XI (Philadelphia : [1902]). The same picture, in half-tone, is in the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

706 FIG. 29.—Charles II., King of England. After a copper-engraving, 1736, by George Vertue | (1684-1756). Original painting by Peter Lely (1617-1680).

Bust : to l.; with collar of the Garter, and George. In ornamental oval frame, with royal arms below.

Print : oval, 4⅞ x 4¼; with border, rect., 5⅛ x 4¼. In *A History of All Nations*, edited by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

George Vertue (1684—1756), artist, engraver, and antiquarian, was a native of London. He is famous both for his engravings and for his researches into the history of art in England.

707 *Engraved by W. Ridley, from an original Painting, by Sir Peter Lely.* |
CHARLES II.

Same portrait.
Clipping. Stipple engr.: oval, 3⅝ x 2½.

708 **CHARLES II.**

Same portrait, reversed.
Clipping. Stipple engr.: oval, 3¼ x 2½.

709 Title missing.

Same portrait. To l.
Clipping. Line and stipple engr.: oval, 4⅜ x 3½. Trimmed.

710 Title missing.

Same portrait. To r.
Clipping. Line engr.: 5¼ x 3¾ (rounded at top). Trimmed.

711 Engraved by W. Finden. | KING CHARLES THE SECOND. | OB. 1685. | FROM THE ORIGINAL OF SIR PETER LELY, IN THE COLLECTION OF | THE MOST NOBLE THE MARQUIS OF HERTFORD. | *London, Published Jan. 1, 1831; by Harding & Lepard, Pall Mall East.*

T. Q. L.: to r.; in armour; r. hand holding truncheon, l. hand resting on helmet. Crown and sceptre on table in r. background.
Stipple and line engr.: 5 x 3⅞. Pl. to *Portraits and Memoirs of the most illustrious personages of British History*, by Edmund Lodge, 3rd ed., no. XXV (London : 1831). The same plate, with slight variations in execution, and an ornamental border, is in *The British Colonies; their history, extent, condition, and resources*, by R. Montgomery Martin, vol. I (London and New York).

712 DAVID LOGGAN | *Drawing in pencil on vellum*] [*Collection of Dr. G. C. Williamson* | CHARLES II.

Bust : to l.
Half-tone print : oval, 5 x 3⅞. Pl. to *Bryan's Dictionary of Painters and Engravers*, edited by George C. Williamson, vol. III (London : 1919).

David Loggan (*c.* 1630—1693), draughtsman and engraver, was born in Dantzic, and is said to have been the pupil of Simon van de Passe and of Hendrick Hondius. He settled in England before the Restoration.

713 *W. L. Colls, Ph. Sc.* | *Charles II.* | *From an engraving by Smith after Wissing.*

H. L.: to l.; head turned to r.; in armour.
Clipping. Photogravure : oval, 3½ x 2¾; with border, rect.

William Wissing (1656—1687) was born at Amsterdam. He came to England in 1680 and was for a time assistant to Sir Peter Lely. He was appointed principal painter to James II. John Smith (1652—1742), a native of Daventry, became the foremost mezzotint engraver of his time.

714 **HIST. D'ANGLETERRE.** || **CHARLES II.** | *Wander-Werff pinx^t. Landon direx^t.*

Nearly H. L.: to l.; head directed to r.
Outline engr. : 2⅝ x 2; with border, 3⅜ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. X (Paris : 1807).

715 CHARLES II. | *J. W. Cook, sc.*

Bust : to l. In ornamental frame.

Clipping. Line engr.: oval, 1¾ x 1⅜; with border, irregular oblong, about 3⅞ x 2⅝.

John William Cook was an engraver who worked in London about the beginning of the nineteenth century.

There is a miniature portrait of Charles II on the first sheet of the Charter of the Hudson's Bay Company, reproduced in facsimile in *The Governor and Company of Adventurers of England Trading into Hudson's Bay during Two Hundred and Fifty Years 1670—1920,* by Sir William Schooling (London: 1920).

716 CARO: II. [On tablet] *Clarissimo | Viro Domino | GEORGIO LANE | Equiti Aurato et Baro- | netto, Serenissimi Regis | CAROLI II in Hibernia | Secretario suo princi- | pali ibidemqz è Se- | cretioribus Consilijs. | Sigillum hoc | H. D. F. S.* [Obverse of seal : inscription in border] CAROLVS II DEI GRATIA MAGNÆ BRITANNIÆ FRANCIÆ ET HIBER: | REX FIDEI DEFENSOR *1653* [Reverse : same inscription with slight modification.]

Obverse. W. L.: seated on throne, with crown, sceptre, orb and insignia collar. Lion and unicorn holding standards of St. George and St. Andrew on either side. Reverse. W. L.: on horse-back; to r.; in armour, with shield, brandished sword, and hound.

Line engr.: each 5¾ diam. Pl. to *A Genealogical History of the Kings and Queens of England and Monarchs of Great Britain,* by Francis Sandford and Samuel Stebbing (London : 1707).

717 CAROLUS II.*dus* [On tablet] *Illustrissimo et Nobilissimo | Domino* DANIELI *Comiti de* | NOTTINGHAM, *et Baroni* FINCH | *de* DAVENTRY; *Filio natu maximo | et Hæredi, Illustrissimi Domini* HENE- | AGIJ *nuper Comitis de* NOTTINGHAM | *Et summi ANGLIÆ Cancellarij; Sigillum | hoc Ichnographicum* CAROLI *Se-| cundi* ANGLIÆ *&c Regis | H. D. D. S. S.* [Inscriptions in borders of seal : obverse] CAROLVS. II. DEI. GRA. MAG. BRITAN. FRAN. ET. HIB. REX. FID. DEFENSOR [Reverse] CAROLVS. II. DEI. GRATIA. MAG. BRITANNIÆ. FRANCIÆ. ET HIBERNIÆ REX. FIDEI. DEFENSOR

Obverse. W. L.: seated on throne, with crown, sceptre, orb, sword and insignia collar. Lions supporting throne; three standards on each side. Reverse. W. L.: on horse-back; to r.; with laurel wreath and curved sword.

Line engr.: each 5⅝ diam. Pl. to Sandford and Stebbing, *op. cit.*

This seal was cut after the Restoration.

HENRY BENNET, EARL OF ARLINGTON

1618 — 28 July 1685

Henry Bennet, son of Sir John Bennet of Suffolk, adhered to the royalist cause during the civil war and the interregnum, and held an important place at the court of Charles II. He was secretary of state from

GODEFROY, COMTE D'ESTRADES

Line engraving by Ét. Picart

No. 719

1662 to 1674, a position which brought him into constant connection with colonial affairs. In 1663 he was made Baron Arlington, and in 1672 Earl of Arlington and Viscount Thetford. He was one of the original members of the Hudson's Bay Company.

718 Lely Pinx. | **HENRY BENNET.** | EARL OF ARLINGTON.

H. L.: to l.; wearing embroidered sash. In octagonal setting.
Clipping. Stipple engr.: 3¾ x 2⅞.

GODEFROY, COMTE D'ESTRADES

1607 — 26 February 1686

Godefroy, Comte d'Estrades, was born at Agen. He had a distinguished military and diplomatic career. He was created lieutenant-general in 1650 and marshal in 1675. Appointed ambassador to London in 1661, he conducted the negotiations leading to the restoration of Dunkirk to France in 1662. From 1662 till his death he was viceroy of New France.

719 [In frame] LVDOVICVS GODE-FROY COMES DESTRADES EQVES TORQVATVS &c |
Stephanus Picart Ro^us fecit | DUNKERCAM PRO REGE AB ANGLIS ANNO 1662 REDEMIT ET REXIT —

H. L.: to l.; in armour, with cross of St. Esprit. In frame, with coat of arms below.
Line engr.: oval, 9¾ x 7¾; with border, rect., 13⅞ x 11¼.

Étienne, or Stephanus, Picart (1632—1721), called "the Roman", was born at Paris and died at Amsterdam, but during a great part of his career as an engraver lived at Rome.

720 **Title missing.**

Bust : to r.; in armour.
Clipping. Print after line engr.: oval, 3⅝ x 3. Trimmed.

LOUIS DE BOURBON, PRINCE DE CONDÉ

8 September 1621 — 11 November 1686

Louis II de Bourbon, Prince de Condé, called "the Great Condé", was the son of Henry II, Prince de Condé. He became one of the most famous generals of Europe. He was educated at the Jesuit college of Bourges, where one of his teachers was Father Ragueneau, and took much interest in Canada. Ragueneau and the Governor, Dubois d'Avaugour, appealed to him in 1661 for military help for New France.

721 FIG. 17.—The Great Condé. After a copper-engraving by Ph. Lefebvre; original painting | by Robert Nanteuil (1630-1678). [On face of print] *Nanteuil del. Ph. LeFebvre Sculp.*

Bust : to l.; with ermine robe and cross of St. Esprit. In frame.
Print : oval, 3¾ x 3; with border, rect., 3⅞ x 3⅛. In *A History of All Nations*, by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

Philippe Lefebvre, or Lefevre, was a painter and engraver who worked in Paris about 1770.

722 Engraved for the Universival Magazine. || LEWIS of BOURBON, | Prince of Conde. | *Printed for J. Hinton at the Kings Arms in Paternoster Row.*

Similar portrait. To l. In frame on pedestal.
Line engr.: oval, 3¼ x 3; with border, rect., 5¾ x 3¾. Pl. to *The Universal Magazine*, March, 1776.

723 **HIST. DE FRANCE.** || **CONDÉ.** | *Nanteuil del^t. Landon direx^t.*

Similar portrait. To r.
Etching : 2¾ x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. V (Paris : 1805).

724 **Condé**

Similar portrait. To l. In frame.
Clipping. Line engr.: oval, 2½ x 2; with border, rect., 4¾ x 3¼. Trimmed.

725 Lith. de Delpech *Z^in Belliard* | **LE GRAND CONDÉ.** | *Tiré du Musée Royal de France*

Nearly H. L.: to l.; in armour, with sash and lace collar.
Lith.: about 9½ x 8. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

726 PHOTOGRAVURE CO. N. Y. | **CONDÉ.**

Same portrait, reversed.
Photo-process print : about 3½ x 3½. Pl. to *France under Mazarin*, by James Breck Perkins, vol. II (New York and London : 1886; 5th imp. 1902).

LA SALLE

November 1643 — 19 March 1687

Robert René Cavelier, Sieur de La Salle, one of the greatest of American explorers, was a native of Rouen, where he was baptized on November 22, 1643. In 1666 he came to Canada, and in 1667 obtained a grant of land which became the seigniory of Lachine. In 1669 he began those western expeditions which added the valley of the Mississippi river to the dominions of France. In 1675 he received a grant of Fort Frontenac. In 1684 he led an expedition from France to found a colony at the mouth of the Mississippi. The undertaking proved a failure, and La Salle was murdered by some of his followers.

727 [In frame] **ROBERT CAVELIER DE LA SALLE**
[Under picture] *Jules ADELINE Del. D'après une Gravure de la Bibliothèque de Rouen.*

Bust : to l.; head in profile; r. hand holding map. In round frame on ornamental mount. Tablet with scene below.

Lith.: 2⅝ diam.; with border, 6⅞ x 3⅞. Pl. to *Découvertes et établissements de Cavelier de La Salle*, by Gabriel Gravier, (Paris : 1870). There are reproductions in *Narrative and Critical History of America*, edited by Justin Winsor, vol. IV (Boston and New York : [1884]), and elsewhere.

Gravier states that the engraving in the Bibliothèque de Rouen, where it is still preserved in the series of Norman portraits, is of the seventeenth century. It bears the legend: CAVILLI DE LA SALLE FRANÇOIS.

728 **ROBERT CAVALIER DE LA SALLE** | From a Photograph of the Original Painting | *Engraved by H. B. Hall & Sons for the Magazine of American History.*

Same portrait, modified.

Stipple and line engr.: about 4¼ x 3¾. Pl. to *Magazine of American History*, vol. VIII (May, 1882). There are copies of this picture in *Ontario Historical Society Papers and Records*, vol. IV (Toronto : 1903); *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. XI (Philadelphia : [1905]); and elsewhere.

This is from a modern painting, based on the preceding print.

729 Fac-simile d'une gravure | du Cabinet de M. Edouard PELAY | de Rouen. [In frame] LE SIEVR DE LA SALLE

Nearly H. L.: to l. In round frame.

Print from line engr.: ¾ diam.; with border, ⅞ x 1 5/16. On India paper, mounted. Pl. to *Cavelier de La Salle de Rouen*, by Gabriel Gravier (Paris : 1871).

730 Waltner sculpt. | CAVELIER DE LA SALLE. | Imp. Ch. Chardon ainé, Paris.

Bust : to r.

Etching : oval, 4⅝ x 3¾. Pl. to *Découvertes et établissements des Français dans l'Ouest et dans le Sud de l'Amérique Septentrionale 1614-1698*, by Pierre Margry, part I (Paris : 1879). There are many reproductions : LeClercq's *First Establishment of the Faith in New France*, translated by John Gilmary Shea, vol. II (New York : 1881); *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882); Guy Carleton Lee, *op. cit.*, vol. III (Philadelphia : [1904]); *Canada and Its Provinces*, edited by Adam Shortt and Arthur G. Doughty, vol. I (Toronto : 1913); etc.

Of this portrait Margry says only that he was compelled to select, from two engravings representing the discoverer, that which appeared most likely to be authentic. According to Justin Winsor (*Narrative and Critical History of America*, vol. IV, p. 242) it was derived from a representation of the murder of La Salle, engraved by Van der Gucht and published in the London (1698) edition of Hennepin's *New Discovery*.

ABRAHAM DU QUESNE

1610 — 2 February 1688

Abraham Du Quesne, one of the greatest of French naval leaders, was a native of Dieppe. His family continued to play an important part in the history of the French marine. His great-grandson became governor of Canada.

731 [Original title] *Edelinck Sculp. C. P. R.* | *Abraham du Quesne* | *Lieutenant Gnál des Armées Nauales du Roy* [Remainder of title missing.]

H. L.: to l.; head turned to r.; in armour. In frame, with coat of arms below.
Half-tone print : oval, 3 7/16 x 2 15/16; with border, rect., 4 7/8 x 3 3/4. Pl. to *Histoire de la marine française*, by Charles de LaRoncière, vol. V (Paris : 1920).

732 *Petiteau Pinx. Ficquet Sculp.* | **ABRAHAM DU QUESNE** | *Général des Armées Navales de France,* | *Né en Normandie en 1610, Mort le 2. Fevrier 1688.*

Same portrait, reversed. In oval frame on pedestal.
Line engr.: oval, 3 5/8 x 3; with border, rect., 5 5/8 x 4 1/8.

Etienne Ficquet (1719—1794), a native of Paris, became an engraver of remarkable skill. He is especially noted for his portraits.

733 *Maurin* | *Lith. de Delpech.* | **DU QUESNE** | *Tiré du Château d'Eu.*

Same portrait. Bust. Position as in the Edelinck engraving.
Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

POPE INNOCENT XI.

16 May 1611 — 11 August 1689

Benedetto Odescalchi, a native of Como, was created cardinal in 1645 and elected Pope, September 21, 1676, succeeding Clement X. His pontificate was marked by a struggle with Louis XIV of France which had some influences on ecclesiastical affairs in Canada. In 1687 he appointed Mgr. St. Vallier bishop of Quebec.

734 Innocent XI. | *Aven^t. 1676.—Mort 1689.*

Bust : to r.; head in profile.
Clipping. Line engr.: 1 1/8 diam.

735 INNOCENT XI | 1611 - 1689 [On medal] **INNOC. XI. PONT. M. A. XI.** | HAMERANVS . F .

Medal, with bust, to r.
Half-tone print : 2 5/8 diam. On pl. in *Galerie Canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

COLBERT DE SEIGNELAY

1651 — 3 November 1690

Jean Baptiste Colbert, Marquis de Seignelay, was the son of the great Colbert, whom he succeeded as minister of marine and the colonies.

736 *Copyright, 1897, by Little, Brown, & C^o. Goupil & C^o.* Paris. [On guard] *Marquis de Seignelay.* [In list of Illustrations] From the original painting by Claude Lefebvre, in the Versailles Gallery.

T. Q. L.: to r.; seated at writing table; wearing lace cravat and damask robe.
Photogravure : 3 7/8 x 3 1/2. Pl. to *La Salle and the Discovery of the Great West*, by Francis Parkman, Champlain Edition, vol. II (Boston : 1897).

Claude Lefebvre (1632—1675), portrait painter, was born at Fontainebleau, but lived chiefly in Paris. He spent a short time in England at the court of Charles II.

737 Title missing.

Nearly H. L.: to l.
Clipping. Half-tone print after line engr.: oval, 3¾ x 2½. Trimmed.

POPE ALEXANDER VIII

April 1610 — 1 February 1691

Pietro Ottoboni, a native of Venice, was created cardinal in 1652 and elected Pope October 5, 1689, succeeding Innocent XI.

738 ALEXANDRE VIII | 1610-1691 [On medal] **ALEX : VIII. P : M : OTTHOBONVS VENETVS** | HAMERANVS F.

Medal, with bust, to r.
Half-tone print : 2⅝ diam. On pl. in *Galerie Canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

THE MARQUIS DE LOUVOIS

January 1639 — 16 July 1691

François Michel Le Tellier, Marquis de Louvois, son of Michel Le Tellier, chancellor of France, was baptized in Paris January 18, 1639. In 1654 he obtained the reversion of the office of secretary of state for war, and exercised the duties from about 1666. He and his rival, Colbert, were the ablest ministers of Louis XIV, and he made the French army the most efficient in the world.

739 *Z^in Belliard Nanteuil pinx^t.* | *Imp. Lith. de Delpech.* | **LOUVOIS.** | *Tiré du Cabinet de M^r le Ch^er Lenoir.*

Bust : to r.
Lith.: about 10 x 8. Pl. to *Iconographie Française*, by Madame Delpech, vol. I (Paris : 1840).

740 FIG. 27.—Francis Michael Letellier, Marquis de Louvois. Facsimile of a copper-engrav-| ing by Gerard Edelinck (1640-1707); original painting by Pierre Mignard (1612-1695). [In frame] **FRANCOIS MICHEL LE TELLIER MARQVIS DE LOVVOIS MINIST. ET SECRET: D'ESTAT.**

Bust : to r.; eyes directed slightly to l.
Print after line engr.: oval, 5⅝ x 4⅝. In *A History of All Nations*, by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

741 **HIST. DE FRANCE.** | | **LOUVOIS.** | *L. Voet Pinx^t. Landon direx^t.*

Nearly H. L.: to l.
Outline engr. : 2½ x 2; with border, 3 11/16 x 2¼. Pl. to *Galerie historique des hommes les plus célèbres*, by C. P. Landon, vol. VII (Paris : 1806).

PAUL PELISSON

30 October 1624 — 7 February 1693

Paul Pelisson, noted French writer, was born at Béziers. He held important positions under Fouquet; and after his conversion to the Catholic faith, in 1670, was appointed royal historian. The successful use among the Iroquois Indians of medicines obtained from him is reported by Jesuit missionaries in 1682.

742 *Maurin* Imp. Lith. de Delpech a Paris | **PÉLISSON.** | *Tiré de l'Institut Royal de France.*

Nearly H. L.: to r.; in gown and linen collar.

Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. II (Paris : 1840).

JEAN TALON

***C.* 1625 — 23 November 1694**

Jean Talon, son of Philippe Talon—who was the second cousin of Omer Talon, *avocat-général* of the *parlement* of Paris—was born at Chalons-sur-Marne. He entered the army administration service about 1653, and was intendant of Hainaut from 1655 to 1665. On March 23, 1665, he was appointed intendant of New France; arrived at Quebec September 12; and departed for France in November, 1668. He received a second appointment May 10, 1669; reached Quebec, August 18, 1670; and returned November, 1672. He was captain-governor of the castle of Mariemont, near Mons, from 1670 till his death; first valet of the king's wardrobe from about 1673 to 1692; and secretary of the king's cabinet, about 1681 to 1692. In 1667-1670 he purchased the fief des Islets, originally granted to Louis Hébert; in 1671 he was created Baron des Islets; and in 1675 the title was raised to that of Comte d'Orsainville.

743 *Copyright, 1897, by Little, Brown, & C^o. Goupil & C^o. Paris.* [On guard] *Jean Talon.* [In list of Illustrations] *From the original painting in the Hôtel Dieu, Quebec.*

H. L.: to r.; r. hand holding paper.

Photogravure : 4⅝ x 3½. On India paper, mounted. Pl. to *La Salle and the Discovery of the Great West*, by Francis Frankman, Champlain Edition, vol. I (Boston : 1897).

744 TALON, | By Th. Hamel after the painting in the Hôtel Dieu, Quebec.

Same portrait. Bust.

Line engr.: about 4 x 4¼. Pl. to *History and General Description of New France*, by Charlevoix, translated by John Gilmary Shea, vol. III (New York : 1868). The same plate, apparently retouched, is in *First Establishment of the Faith in New France*, by LeClercq, translated by J. G. Shea, vol. II (New York : 1881): it has the following addition to the title : Copyright by John G. Shea, 1878.

745 **JEAN TALON | PREMIER INTENDANT DE LA NOUVELLE-FRANCE** [Signed] *Albert Ferland* | *1630, Notre-Dame | Montreal*

Same portrait.
Photo.: 13½ x 10½. Mounted.

This photograph is from a copy of the Hotel-Dieu picture, in the Chateau de Ramezay, Montreal.

746 [On guard] JEAN TALON | *Water-color facsimiles from the original paintings in the Château de Ramezay, Montreal.*

Same portrait.
Print, coloured : oval, 2½ x 2. Two others on same plate. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. III (Philadelphia : [1904]).

There are many other reproductions of this portrait, based either on the original in Quebec or on one of the copies made from it : as in *Jean Talon, intendant de la Nouvelle France*, by Thomas Chapais (Quebec : 1904); *Canada and Its Provinces*, edited by Adam Shortt and Arthur G. Doughty, vol. II (Toronto : 1913); *The Great Intendant*, by Thomas Chapais (Toronto : 1914).

747 No title.

Same portrait.
Pen and ink sketch : about 6 x 4.

MARY II

30 April 1662 — 28 December 1694

Mary, eldest child of James, Duke of York, afterwards King James II, and of Anne Hyde, was married to William, Prince of Orange, on November 4, 1677. As a result of the revolution of 1688 William and Mary were proclaimed joint sovereigns of Great Britain, France and Ireland on February 13, 1689.

748 *Copyright 1903 by G. Barrie & Sons* [On guard] **Princess Mary, Daughter of James II** | *After the Painting by Sir Peter Lely in the Royal | Collection at Hampton Court*

When a child. Nearly W. L.: to l.; in character of Diana, with crescent in hair and holding bow and arrow.
Photo-process print, coloured : 5⅞ x 4. Pl. to *Lives of the Queens of England*, by Agnes Strickland, Imperial Edition, vol. XIII (Philadelphia : [1903]).

It is not quite certain that this is a portrait of the Princess Mary.

749 *Copyright 1903 by G. Barrie & Sons* [On guard] **Queen Mary II** | *After the Painting by William Wissing, now in the | National Portrait Gallery, London*

Nearly W. L.: face slightly to l.; seated; in ermine robe. Crown and sceptre on table to r.
Collotype : 5⅛ x 4. Pl. to Agnes Strickland, *op. cit.*, vol. XIV. There is a half-tone copy of this portrait in the collection of *Historical Portraits* chosen by Emery Walker and published by the Clarendon Press, vol. II (1911).

750 [In frame] **QUEEN MARY.** | [Under picture] *G. Kneller pinxit At Kensington Palace. I. Houbraken Sculps. Amst. 1744.* | *Impensis I. & P. Knapton Londini.*

Nearly H. L.: to r. In oval frame, with ornaments.
Line engr.: oval, 6⅞ x 5¾; with border, rect., 13⅝ x 8¼. Pl. to *The Heads Illustrious Persons of Great Britain*, by Thomas Birch (London : 1743-52).

751 Engraved for the Universal Magazine. || **MARY, Queen to WILLIAM III.** | *Printed for J. Hinton at the King's Arms in Newgate Street.*

Same picture. Title omitted from frame, and modifications in treatment of ornamental border.
Line engr.: oval, 3¼ x 2¾; with border, rect., 6⅜ x 4. Pl. to *The Universal Magazine*, Dec., 1761.

752 **MARY II.**

Same portrait.
Clipping. Stipple engr.: oval, 3¼ x 2½.

753 [On pedestal] **MARY. II.**

Same portrait. To l. In oval inset above pedestal, on which is tablet with scene. Female figure on either side of pedestal.
Clipping. Line engr.: oval, 4 x 3; with border, rect., 6¾ x 4¼. Trimmed.

SIR WILLIAM PHIPPS

2 February 1651 — 18 February 1695

William Phipps, or Phips, was born near Pemaquid (now Bristol) in the present state of Maine. He became a merchant captain, and acquired fame and fortune by discovering a wrecked Spanish treasure-ship. In 1687 he was knighted and appointed provost marshal-general of New England. In 1690 he captured Port Royal, but was defeated in an expedition against Quebec. In 1691 he was appointed governor of of Massachusetts.

754 SIR WILLIAM PHIPS.

Nearly W. L.: to l.; seated; r. hand holding document.
Woodcut : 4½ x 3⅜; with border, 5 x 4. In *The Memorial History of Boston*, edited by Justin Winsor, vol. II (Boston : 1881). The same print is in *Narrative and Critical History of America*, edited by Justin Winsor, vol. IV (Boston and New York : [1884]); and there are reproductions of the picture in *1690 Sir William Phips devant Québec*, by Ernest Myrand (Quebec : 1893); *New England and New France*, by James Douglas (Toronto and New York : 1913); and elsewhere.

The original painting was the property of Thomas Thompson, and, later, of the Hon. Francis B. Hayes of Boston. Mr. C. K. Bolton, of the Boston Athenæum, who has made a careful study of this picture, declares that "it does not and cannot represent Sir William Phips, nor do we know whom it does represent."

SIMON BRADSTREET

March 1603 — 27 March 1697

Simon Bradstreet, a native of Harbling, Lincolnshire, England, came to Massachusetts in 1630. He was the first secretary of the colony, was deputy-governor from 1672 to 1679, and governor from 1679 to 1686. After the successful revolt against Governor Andros in 1689 he was president of the colony till 1692. He was head of the administration that fitted out the expeditions against Port Royal and Quebec in 1690.

755 SIMON BRADSTREET.

Nearly H. L.: slightly to l.

Woodcut : 3¾ diam.; with border, rect. In *The Memorial History of Boston*, edited by Justin Winsor, vol. I (Boston : 1880).

756 *Gravure, Andersen-Lamb Co. N. Y.* [On guard] *SIMON BRADSTREET* | Painting in the State House, Boston.

Same portrait.

Photogravure : 3 11/16 x 2 11/16. One other on same plate. Pl. to *The Fathers of New England*, by Charles M. Andrews (New Haven, etc.: 1919).

757 *J. W. ORR, N. Y.* | GOVERNOR BRADSTREET.

Same portrait, reversed.

Clipping. Woodcut : about 4¼ x 3¾.

THE COMTE DE FRONTENAC

1620 — 28 November 1698

Louis de Buade, Comte de Frontenac et de Palluau, was the son of Henri de Buade, friend of Louis XIII, and of Anne de Phélippeaux, member of a family of note in the official world of France. He distinguished himself as a soldier, expecially in the command of Candia during its last siege by the Turks, 1669. On April 6, 1672, he was appointed governor of New France, and in September arrived at Quebec; on May 9, 1682, he was recalled, and left Quebec in September. He was re-appointed governor June 7, 1689, and reached Quebec on October 15. The remainer of his life was spent in New France.

758 FRONTENAC.

Bust : to l.; in profile; head resting on pillow. After death.

Woodcut : about 4 x 4½. Pl. to *Histoire des Canadiens-Français*, by Benjamin Sulte, vol. I (Montreal : 1882). There are other reproductions of this portrait.

This picture is based on photographs of an engraving, believed to be a portrait of Frontenac, which were sold in Quebec from about 1867. In reality, the original engraving was a portrait of Jean Henri Heidegger (1633—1698), a Swiss clergyman, engraved in 1778 by Jean Henri Lips (1758—1817), and published in a work of Gaspard Lavater. See *1690 Sir William Phips devant Québec*, by Ernest Myrand (Quebec: 1893), pp. 384–402.
There is not, so far as is known, any authentic portrait of Frontenac.

759 *Copyright 1904 by G. Barrie & Sons* [On guard] LOUIS DE BUADE,| Comte de Frontenac. |. *From the Sir Gilbert Parker | Collection, in the library of Queen's University.*

Nearly H. L.: to l.; head in profile.

Coloured print : oval, 2½ x 2. Two others on same plate. Pl. to *The History of North America*, edited by Guy Carleton Lee, University Edition, vol. XI (*Canada and British North America*, by W. Bennett Munro) (Philadelphia : [1905]).

760 *Copyright, 1897, by Little, Brown, & C°. Goupil & C°. Paris.* [On guard] *Figure of Comte de Frontenac.* [In list of Illustrations] From the statue by Philippe Hébert, in Quebec.

Statue. W. L.: r. hand pointing to cannon.

Collotype : 6 1/16 x 2⅝. On India paper, mounted. Pl. to *Count Frontenac and New France under Louis XIV*, by Francis Parkman, Champlain Edition, vol. II (Boston : 1897). There are copies of this picture in *Les Monuments commémoratifs de la province de Québec*, by Pierre Georges Roy, vol. I (Quebec : 1923), and in many other publications.

This statue, which is placed in the façade of the *Palais législatif* at Quebec, was installed in 1890.

FRÈRE DIDACE

28 June 1657 — 21 February 1699

Claude Pelletier was born at Ste. Anne de Beaupré. He entered the Récollet order at Quebec in 1679, taking the name Didace, and was stationed subsequently at Ile Percée, Placentia in Newfoundland, Montreal and Trois Rivières. After his death depositions as to his sanctity were taken by direction of Bishop St. Vallier, with a view to possible canonization.

761 Reproduction d'un portrait à l'huile, conservé à Dieppe, France. | *L'original mesure en pouces 16½ x 13"6.)* [On original] SAINT | DIDASSE | PELTIER.

T. Q. L.: to r.; wearing crown; skull in r. hand. Crucifix on table to r.

Half-tone print : 5 x 3½. Pl. to *Étude historique et critique sur les actes du frère Didace*, by Odoric M. Jouve (Quebec : 1911).

762 Photo. E. Mazo, Paris. | Reproduction du portrait du Frère Didace, conservé au département | des Estampes, Bibl. Nat., Paris. | *Ce portrait mesure en pouces 7"7 x 5"7.)* [Original title] *Le vray portrait du tres Religieux f.r Didace pelletier, f.r lay Recol-| let, Natif de S.te Anne en Canada, mort en odeur de S.teté dans la Mis-| sion de la Nouvelle france, le 21. feburier, 1699, âgé de 41. an. et 20. de Religion, et que Dieu honore par plusieurs miracles.*

Nearly T. Q. L.: to r.; skull in r. hand. Crucifix on table to r. The setting corresponds with that of the preceding (except that the crown is absent), but the details are different and much less crude.

Half-tone print after line engr.: 4 x 3¼; with margin, 4⅞ x 3⅝. Pl. to Jouve, *op. cit.* There are other copies in *Serviteurs et Servantes de Dieu en Canada*, by N. E. Dionne (Quebec : 1904), and *Galerie Canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

JEAN RACINE

December 1639 — 21 April 1699

Jean Racine, one of the greatest of French poets and dramatists, was born at La Ferté Milon in the duchy of Valois. He was baptized on

December 22, 1639. His plays, with those of his rival, Corneille, were the favourites of the early amateur performers of New France.

763 FIG. 54.—Jean Racine. Reduced facsimile of an engraving by Gerard Edelinck (1640-1707). [Original title] *Edelinck Sculp. C. P. R* | *Jean Racine* | *de l'Accademie Francoise.*

Nearly H. L.: to r. In oval frame with coat of arms below.
Print from line engr.; oval, 4¾ x 3⅞; with border, rect., 5⅝ x 4¼. Pl. to *A History of All Nations*, edited by J. H. Wright and others, vol. XIII (Philadelphia and New York : [1905]).

764 *Rigaud pinxt.* *Zin Belliard* | *I. lith. de Delpech.* | **RACINE.** | *l'Original appartient à Mrs Jacobé de Naurois.*

Apparently the same portrait. Bust : to r.
Lith.: about 10 x 9. Pl. to *Iconographie Française*, by Madame Delpech, vol. II (Paris : 1840).

765 **HIST. DE FRANCE.** || **JEAN RACINE.** | *J. B. Santerre pinxt. Landon dirext.*

Somewhat similar portrait. To l.
Outline engr. : 2¾ x 2; with border, 3⅝ x 2⅝. Pl. to *Galerie historiques des hommes les plus célèbres*, by C. P. Landon, vol. IX (Paris : 1807).

Jean Baptiste Santerre (1658—1717), a French painter—born at Magny, near Pontoise, died at Paris—was an artist who has left comparatively few works, but these very carefully executed.

MARGUERITE BOURGEOIS

17 April 1620 — 12 January 1700

Marguerite Bourgeois, foundress of the Congregation of Notre Dame de Montréal, was born at Troyes. In 1653 she came to Montreal. In 1657 she opened her first school. For carrying on the work of teaching she organized, in 1659, an uncloistered community of sisters, the constitution of which was finally adopted in 1698. She herself retired from the superiorship in 1693. In 1878 she was declared venerable, and in 1910 her virtues were proclaimed heroic, by the papal court.

766 *Le portrait de venerable Soeur Marguerite Bourgeois,* | *premiere Superieure des filles de la Congregation* | *de Nôtre Dame établies à Ville-marie en l'Isle de Montreal en* | *Canada, decedée en odeur de Sainteté le douzieme* | *de Janvier 1700.* | *C. Simonneau Sculpsit*

H. L.: to r.; in religious garb.
Line engr.: oval, 5¾ x 4½; with border, rect., 8⅛ x 5¾.

Charles Louis Simonneau (1645—1728), born at Orleans, died at Paris, was a draughtsman and engraver of much skill.

767 *Imp. Dien, 32, r. Hautefeuille, Paris.* Massard del et sculpt. | **MARGUERITE BOURGEOYS.** | Fondatrice des Soeurs de la Congrégation de Villemarie, | née le 17 Avril 1620, décédée le 12 Janvier 1700.

Same portrait.

Line engr.: 4¾ x 3⅝. Pl. to *Mémoires particulières pour servir à l'histoire de l'église de l'Amérique du Nord*, [by the Abbé Faillon], vol. I (Paris : [1853]). Also, with English title added, in *History and General Description of New France*, by Charlevoix, translated by John Gilmary Shea, vol. V (New York : 1871), and *The Pearl of Troyes, or Reminiscenses of the early days of Ville-Marie* (Montreal : 1878). There is a reproduction in *The Old Régime in Canada*, by Francis Parkman, Champlain Edition, vol. I (Boston : 1897); and there are many modern copies from this or the preceding print.

768 LA SŒUR BOURGEOIS.

Same portrait. Bust : to l.

Lith.: about 2 x 1¾. On pl. in *Nos gloires nationales*, (by the Abbé Daniel), vol. I (Montreal : 1867).

769 THE VENERABLE MARGUERITE BOURGEOYS | FOUNDRESS OF THE "CONGRÉGATION DE NOTRE DAME DE MONTREAL."

Similar portrait. T. Q. L.: to r.; holding book and rosary.

Half-tone print : 4 x 3. Pl. to *The Life and Times of Margaret Bourgeois*, by Margaret Mary Drummond (Boston : [1907]).

LOUIS JOLLIET

September 1645 — 1700

Louis Jolliet, explorer and cartographer, was born at Quebec: his baptism took place September 21, 1645. He was educated at the Jesuit College. He became a fur trader; accompanied Father Marquette to the Mississippi river in 1673; made a journey to Hudson Bay in 1679; and in 1694 explored the coast of Labrador. In 1679 he received a grant, jointly with his brother-in-law, of the seigniory of the Mingan islands; in 1680 a grant of that of Anticosti; and in 1697 of that of the Rivière des Etchemins. In 1680 he was appointed "hydrographer of the king", and in 1697 "professor of hydrography for the king at Quebec". He died at some date between May 4 and September 15, 1700.

770 LOUIS JOLLIET | Decouvreur du Mississipi [On original] LoVIS JoLIET B 1645

Representation of a medallion. H. L.: looking to r.

Half-tone print : 2½ diam. On pl. to *Galerie Canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

POPE INNOCENT XII

13 March 1615 — 27 September 1700

Antonio Pignatelli was a native of Spinazzolo, near Naples. In 1682 he was created cardinal, and on July 12, 1691, was elected Pope, succeeding Alexander VIII.

771 INNOCENT XII | 1615-1700 [On medal] INNOC. XII. PONT. MAX. A. II. | HAMERANO

Medal, with bust, to r.

Half-tone print : 2⅝ diam. On pl. in *Galerie Canadienne de portraits historiques*, by L. J. A. Derome (Montreal : 1921).

ILLUSTRATIONS

LOUIS XV ..... Frontispiece
Painting in oils by J. B. Van Loo

ADMIRAL SAUNDERS ..... Facing p. i
Painting in oils by R. Brompton

FORT CHIPEWYAN ..... " iv
Water-color by Sir George Back

THE DEATH OF WOLFE ..... " xv
Etching

FORT GARRY ..... " xviii
Water-colour by H. J. Warre

LOUIS XIV SENDS THE BRIDES TO CANADA ..... " xxvi
Water-colour by C. W. Jefferys

ARRIVAL OF THE BRIDES AT QUEBEC ..... " xxx
Water-colour by C. W. Jefferys

VISCOUNT NORTHCLIFFE ..... " 1
Painting in oils by P. A. de László

JACQUES CARTIER AT HOCHELAGA ..... " 40
Lithograph by N. Sarony

CHAMPLAIN ..... " 98
Crayon drawing by G. A. Reid

GUILLAUME COUILLARD ..... " 127
Photograph from miniature

PAUL LE JEUNE ..... " 128
Line engraving by R. Lochon

THE MARQUIS DE TRACY ..... " 136
Line engraving by J. Lenfant

PRINCE RUPERT ..... " 149
Line engraving by H. Snyers

GODEFROY, COMTE D'ESTRADES ..... " 157
Line engraving by Ét. Picart

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